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# THE ILLUSTRATED LONDON NEWS

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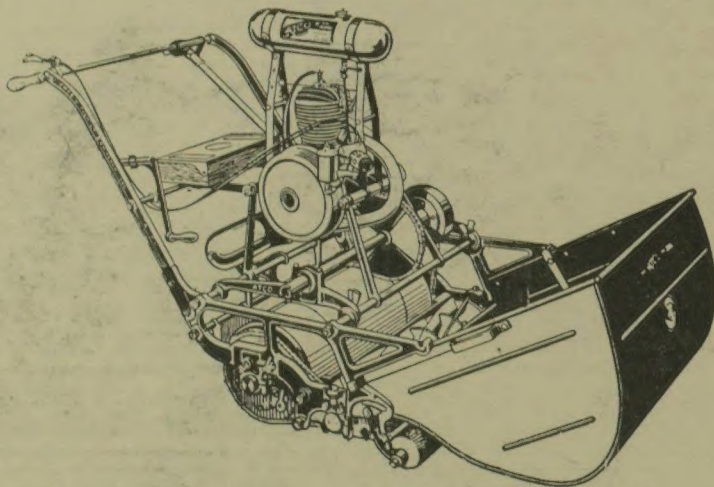
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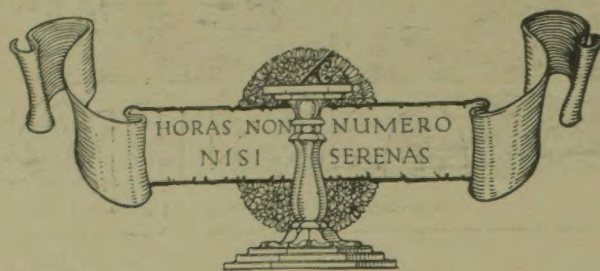
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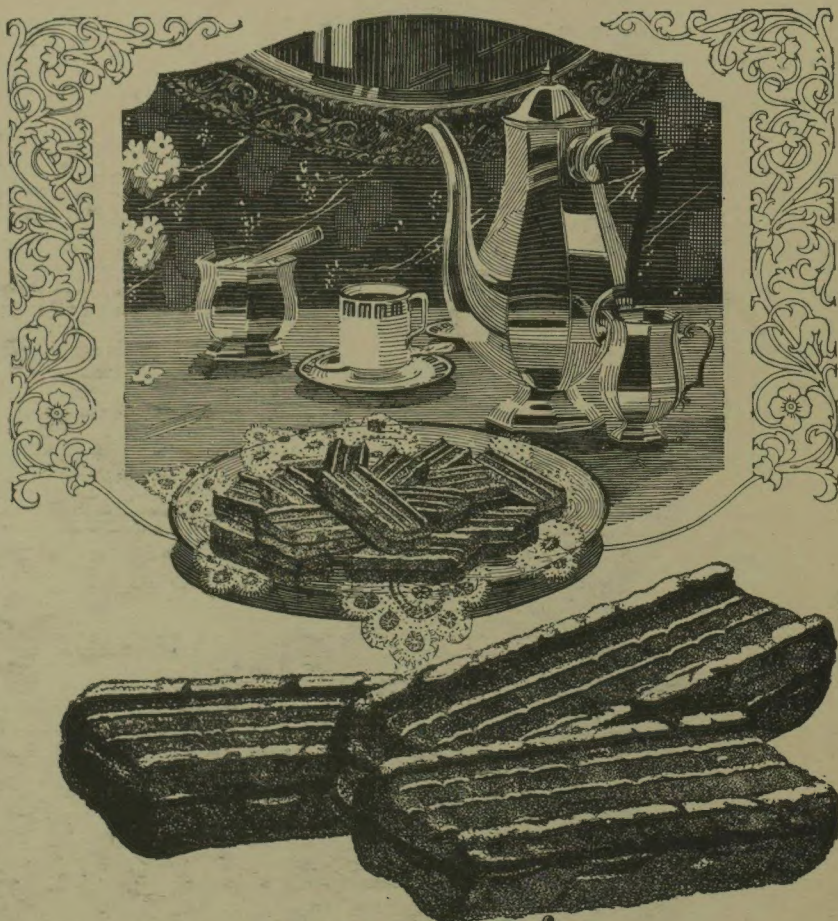
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 11, 1925.

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## RECENTLY ESCAPED FROM PEKING UNDER MENACE OF ASSASSINATION: THE BOY EMPEROR OF CHINA IN THE DAYS OF HIS IMPERIAL RETIREMENT, ON A BOATING TRIP WITH HIS ENGLISH TUTOR.

The young Emperor of China, on February 23, suddenly fled to Tientsin from Peking, where a society had been holding public meetings with the avowed aim of securing his assassination or execution. All his belongings, except his clothes and those of the Empress, have been seized by a Commission. He travelled to Tientsin by train as an ordinary passenger (his first railway journey) and told some soldiers who questioned him that he was a student. Had they suspected his identity he would have been arrested. Last November he was forcibly removed from the Imperial Palace at Peking, where he had lived in retirement since his

abdication in 1912, and was deprived of his titles and privileges. Eventually he took refuge in the Japanese Legation. In sending us the above photograph, and those on page 623, Mr. S. J. Schofield writes: "They were secured on May 24, 1924, when the Emperor, his English tutor, Mr. R. F. Johnston (seen next to him, in the boat, wearing a white hat), the Empress, and others, visited the Summer Palace, and then proceeded by boat to the famous Jade Fountain. This was not only the first time the Manchu Emperor had visited the Summer Palace, but the first time he had ever left the Forbidden City."





By G. K. CHESTERTON.

IN a recent preface to one of his very delightful and discursive books of essays, Mr. Maurice Baring remarks very truly that repeating himself is really a very good quality in a journalist. It is an absolutely essential quality in a propagandist. He who is convinced of a truth will use it as a test; and he will necessarily use it many times. To complain of that is like complaining of a doctor examining twenty patients with one stethoscope, or an astronomer discovering new stars with the same old telescope. We cannot smash every vessel of truth every time it is used, like the wine-glass at the regimental dinner; and those who really draw the sword do not throw away the scabbard, unless they are play-acting and mean very soon to throw away the sword as well. Forms that really express a truth are not so common as they might be; and it is futile to destroy them in favour of forms that do not express it. I am speaking, of course, of people who have something to say; and I do not think it matters very much that they say it twice, or say it twenty times, or even say it again in the same form. Those who have nothing to say may say it a million times and in a million forms.

To put it shortly, I do not think it matters very much if a man repeats himself, so long as he really is repeating himself, and not only repeating other people. The question is also complicated by the vast range of variety in any large circle of readers. One man will tire of a thing if he hears it twice; another will only begin to hear it when it has been said twenty times. The journalist may have most sympathy with the first man, but he is bound to have some compassion for the second. It is amazing to consider what a puzzle the very plainest ideas appear to some people. I have had experience of this myself, in trying to set out in these columns one of the plainest and most ordinary ideas known to the mind of man. We all know the story of the honest navvy who professed himself unable to understand the maxim of "One man one vote" until the purple adjective of Pygmalion (regarded as not proper in print, heaven knows why) was obligingly inserted before each substantive in the phrase. Now the principle I have preached is exactly like the principle of one man one vote, except that it is very much simpler. For a vote is in comparison a complicated thing, a part of a very elaborate electoral machinery. I have propounded the principle of one man one hat, of one man one house, of one man one field or farm or other personal hold upon the means of production. In other words, I have suggested the paradox that private property ought to belong to private people. I believe that, instead of extinguishing ownership, we ought to extend ownership. Yet I still receive letters from readers calling me a Communist or a Socialist, or calling me (a matter of even more mournful amusement) a Capitalist. And the only inference is that, though I am tired of explaining it, it is not yet explained.

My solution is in one sense more revolutionary than Socialism; in another sense more conservative. In theory the modern State is still much nearer to my solution. In practice it is much nearer to

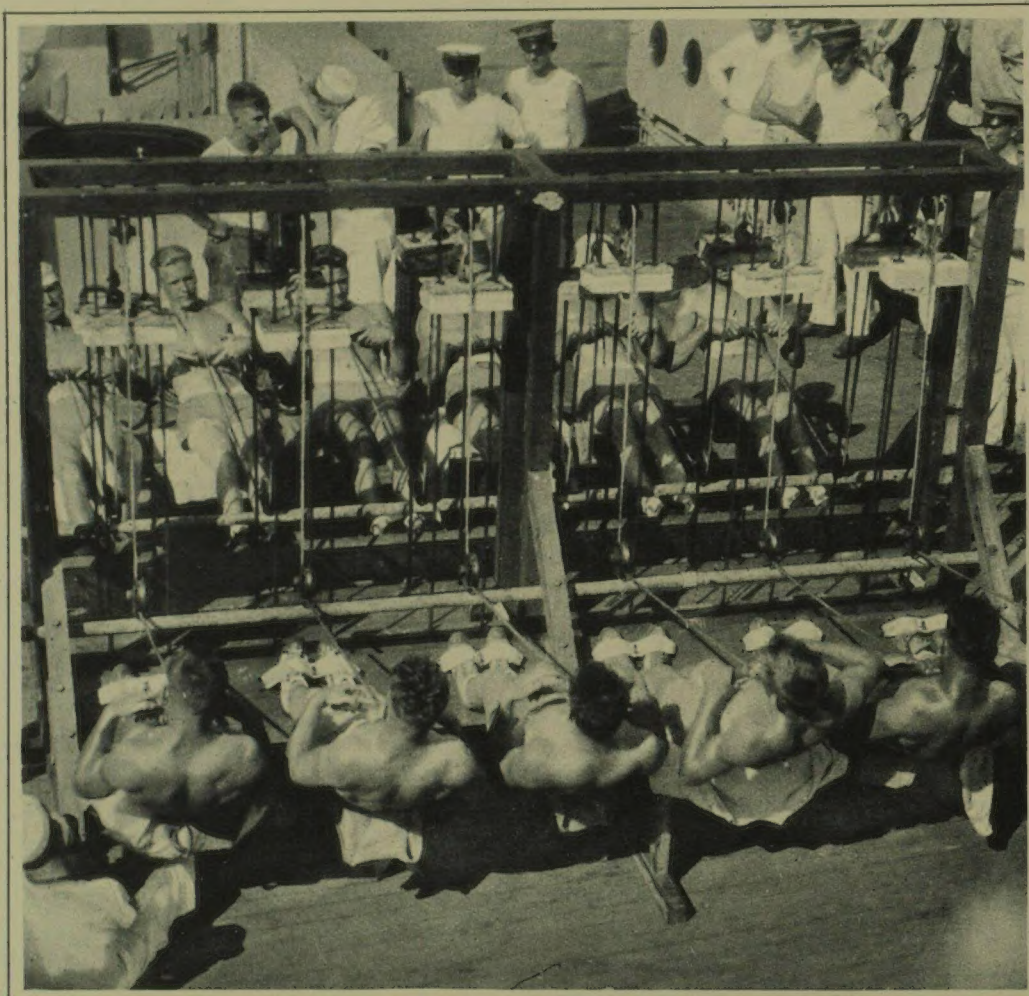
Socialism. We still think in terms of private property; but property has grown less and less private. For instance, we still say (from time to time), "Thou shalt not covet thy neighbour's ox," but very many of us live in flats where the lease has a special stipulation (as had my Battersea flat lease) forbidding us to keep a cow. The cow, whomever it belongs to, is a long way off, and it seems not unnatural that it should belong to the Government—which is also, fortunately, a long way off. Nevertheless, in a sort of abstract way we still think of an ox as a thing owned, and should be surprised to be told we were Socialists who thought all cattle should be common property. Under these circumstances, to give as many individuals as possible three acres and a cow is both revolutionary and traditional. It is more of a revolution in the flat, in the facts of the existing society. It is less

To express it I will recur to the quaint old document called the lease, with its quaint image of the cow in the flat, and to the still more quaint old document called the Ten Commandments. Perhaps if our neighbour in a London flat really did possess an ox on the premises, the circumstances surrounding that particular possession would not be calculated to make us covet our neighbour's ox. But it is almost as inhuman to be divided from the primal temptations as from the primal virtues of the Decalogue. There is something wrong with a man if he does not want to break the Ten Commandments. I am leaving out the case of extraordinary and ecstatic saints, who are doubtless as common in London flats as anywhere else, but are not very common anywhere. It is true to say that something has gone wrong with ordinary people if they are out of the reach of ordinary sins; they are likely to be well within reach of much worse ones. Of nothing is this more true than of the crimes or sins connected with private property—stealing and coveting and so on. Just as it is a bad economic sign in the State that masses of our fellow-citizens are too poor to be taxed, so it is a bad ethical sign in the State that masses of our neighbours are too dull to be envied. That sort of superiority to envy is not enviable.

Now that ancient passage from the Ten Commandments, like the ancient story of Naboth and any number of others in the same Scriptures, implies a state of property which we call the distributive. It implies that our next-door neighbour probably has an ox, or at least something equally solid; a vineyard, or at least something equally fruitful. If the absolute ownership of all cows is concentrated in one great herd of cattle for a whole country, or even a whole county, the morals about theft and envy become equally vague and meaningless, whether the herd is owned by a Lord merely as a landlord or as a Lord-Lieutenant of the county. If all the vineyards are part of one vast estate, it makes no difference to Naboth whether they are owned by King Ahab as representing the State, in the Socialist manner, or by Ahab as a private gentleman, or as part of the dowry of Jezebel. Now we have got into that impersonal and unnatural condition of which one sign is the flat in which it is impossible to keep

cattle, and perhaps equally impossible to grow vines. For, though the clause in the lease about not keeping a cow in the flat reads merely like a legal fantasy, it is really the flat that is fantastic and not the cow. A house standing on four stilts is much more extraordinary than a beast standing on four legs.

The tendency of all these things is to give us the psychology of Socialism without even the philosophy of Socialism. To put it another way, it is to give us all the disadvantages of Socialism without the advantages. We have the same sense of being numbered like the nameless servants of the State, only it is not even the State, but only the Trust. A great deal might be said about this dehumanising atmosphere, this anonymity that is worse than anarchy. But if we wish to sum up what is most strange about it, in a way that is none the less real for sounding rather mystical, it is that terrible condition in which we not only cannot keep the Ten Commandments, but cannot even break them.



AMERICAN NAVAL BOAT-RACE TRAINING ON BOARD A WAR-SHIP: OARSMEN OF THE U.S.S. "WYQMING" EXERCISING ON AN IMPROVISED MACHINE, DURING THE JOINT MANŒUVRES OF THE ATLANTIC AND PACIFIC FLEETS.

Photograph supplied by L.N.A.

of a revolution in the mind, which still inherits a dim and hazy sympathy with the Ten Commandments.

In other words, our social development has already gone some way towards Socialism, or towards something as impersonal as Socialism. I am demanding a great deal in demanding that it should turn back. I am not, as some have said, demanding the impossible, for practically all revolutions in human history have consisted entirely of turning back. But I am in that sense demanding a revolution. Only it is most emphatically not a Socialist revolution or a Communist revolution; that is, it is not what is called in the newspapers a Bolshevik revolution. What I wish to insist on is that the present development of industrial civilisation might almost reach Bolshevism without a revolution. And in that sense we must have a revolution to avoid Bolshevism. Perhaps that is the real meaning of the mystery of Mussolini.

## OUR ANAGLYPHS.

Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 664, and forwarding it with postage stamps value three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.



## BEFORE CHINA'S BOY EMPEROR LEFT PEKING: THE EMPRESS AFLOAT.



TAKEN LAST SUMMER ON THE FIRST OCCASION WHEN THE BOY EMPEROR (SINCE FLED TO TIENTSIN) LEFT THE FORBIDDEN CITY: THE EMPRESS'S BARGE ON THE WAY FROM THE SUMMER PALACE TO THE FAMOUS JADE FOUNTAIN.



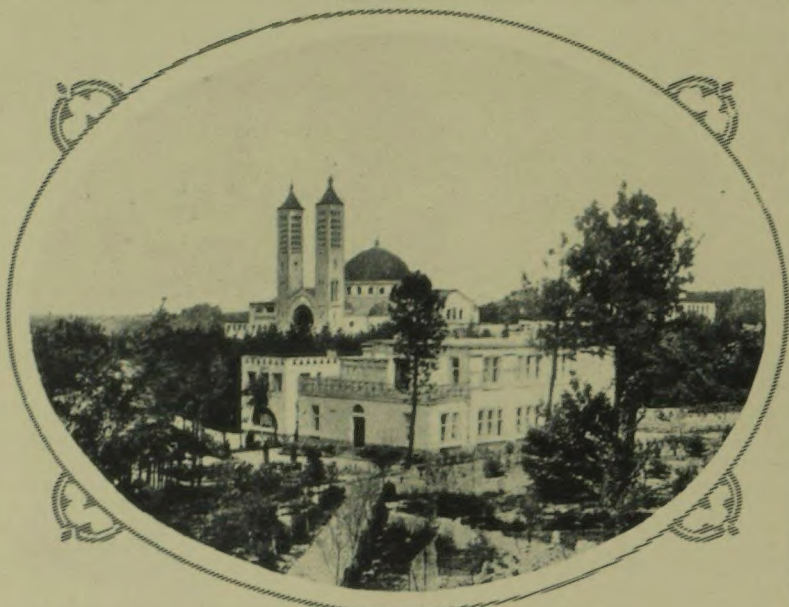
INCLUDING IN THE PARTY ON BOARD THE YOUNG WIFE OF THE BOY EMPEROR OF CHINA, WHO RECENTLY ACCOMPANIED HIM TO TIENTSIN: THE EMPRESS'S BARGE ARRIVING AT YU-CHUAN-SHAN, AFTER HIS FIRST VISIT TO THE SUMMER PALACE.

Recent news about the young Emperor of China, noted on our front page, lends especial interest to the above photographs, which, as there also mentioned, were taken on May 24 last, on the first occasion that he ever left the Forbidden City. The party, which included the Empress and three daughters of Prince Chun (the ex-Regent), Palace officials, and officers of the Guard, visited the Summer Palace, which the Emperor had never seen before, and then went by boat to the famous Jade Fountain. The Emperor, who was formerly known as Pu Yi, was born in 1906, and succeeded to the throne, as Hsuan Tung, when he was two. On December 1, 1923, he married a daughter of Jung Yuan, a Manchu noble. He has also taken a second consort. On November 5 last, soldiers invaded the Palace

at Peking, where he had lived in retirement since he abdicated in 1912. He was deprived of his titles and privileges, and moved to the house of his father, Prince Chun. Later he took refuge in the Japanese Legation at Peking, and on February 23 last he went to the Japanese Concession at Tientsin, intending later on to travel, and hoping some day to visit London. "The section of the Chinese Press which is influenced by Bolshevik propaganda," said the "Times," in reporting this event, "has been of late viciously antagonistic to the Manchus, and it has been said in print that the only way to get rid of the Emperor was to kill him. The whole family have been rendered nervous by the campaign against them, and it is not surprising that the head of the house is seeking a more hospitable atmosphere."



# THE "HOLY LAND" IN HOLLAND: REPLICA SCENES OF THE FIRST EASTER.



THE HOLY LAND FOUNDATION AT NIJMEGEN: THE CENACULUM CHURCH (BACKGROUND) AND THE MONASTERY (FOREGROUND) OF THE PRIESTS OF THE ORDER OF MONTFORT.



WITH ALL ITS APPURTENANCES (WITHIN AND WITHOUT) AS MENTIONED IN THE BIBLE: A RELICA OF A TYPICAL HOUSE AT NAZARETH.



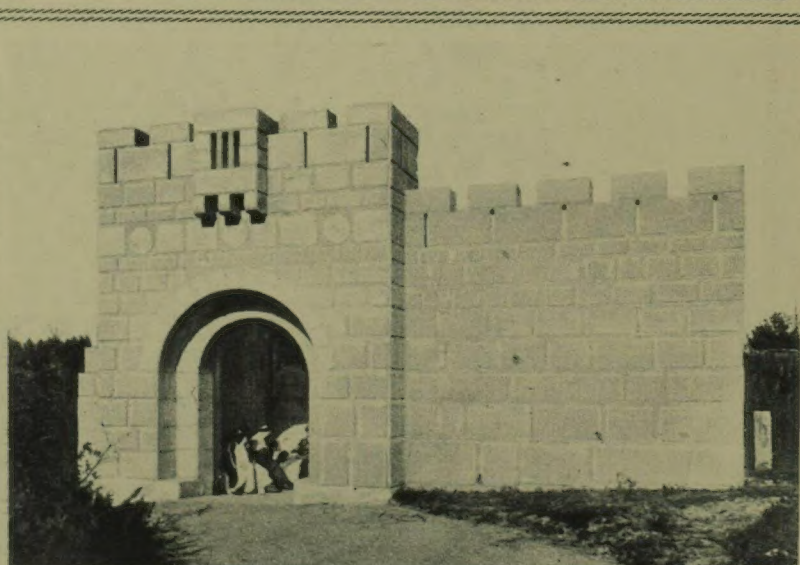
MODELLED ON THE ORIGINAL, IN COLOUR, DIMENSIONS, AND DISTANCE FROM THE GATE: GOLGOTHA OR CALVARY AS RECONSTRUCTED AT NIJMEGEN.



WITH AN ALTAR OVER THE BIRTHPLACE AND A DOOR (IN THE RIGHT FOREGROUND) TO THE STABLE: A RELICA OF THE CAVE OF THE BIRTH AT BETHLEHEM



SHOWING THE STONE ROLLED AWAY AT THE INNER DOOR, OVER WHICH ARE HOLES FOR LAMPS: THE HOLY SEPULCHRE BUILT IN REPLICA AT NIJMEGEN.



WITH THE ARCH THROUGH WHICH CHRIST CARRIED HIS CROSS: A RELICA OF THE GATE OF JUSTICE AT JERUSALEM, ON THE VIA DOLOROSA.

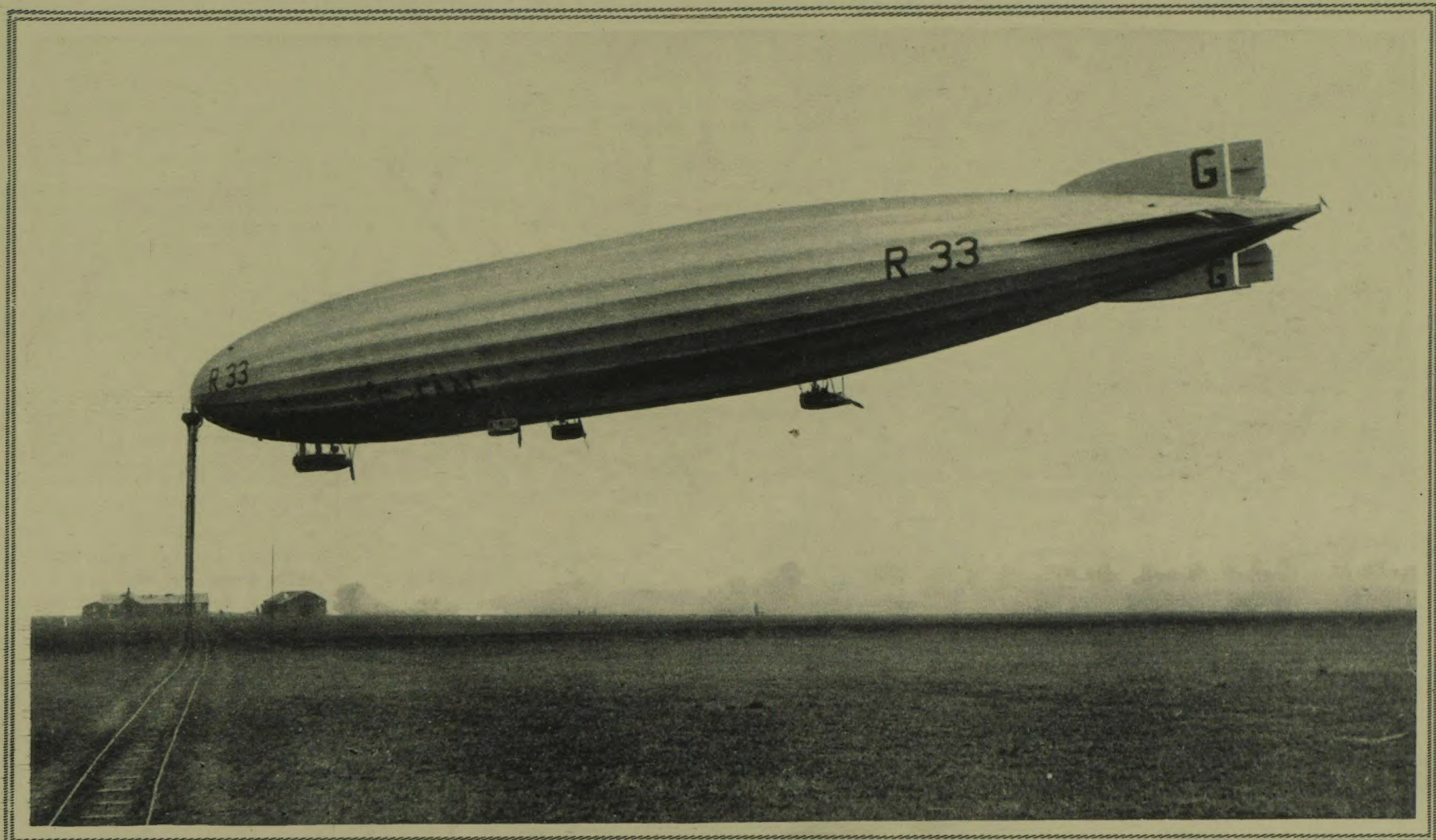
Easter lends a special interest to the Holy Land Foundation at Nijmegen, in Holland, where the scenes of the Crucifixion and the Resurrection have been realistically reconstructed. The Foundation was established twelve years ago by the Very Reverend Arnold Suijs, since appointed its Vicar, and plans are in progress to reconstruct also the Temple of Solomon, Pilate's Prætorium, and an International Peace Basilica. "Nijmegen," writes Mr. M. L. Roos, in a note on these photographs, "is the oldest town in Holland, with many historical associations, from the days of the Romans (who named it Noviomagum), Charlemagne, and Frederick Barbarossa. By the establishment of the Roman Catholic University last year, the town has become the spiritual capital of Dutch Roman Catholicism.

Among the pine-trees on the hills now arise the twin towers of the Cenaculum Church of the Holy Land Foundation, whilst the Cross on Golgotha dominates another part of the landscape. Here we find the story of the Chief Figure in Christendom reconstructed so that it has become a real 'sermon in stones,' illustrating the Bible narrative, and preserving the atmosphere of the Holy Land. Not only is the Bible story itself well illustrated, but also the language of Holy Writ. How, for example, can a person not acquainted with the customs of the Holy Land comprehend the phrase 'to hide your light under a bushel'? But enter the House of Nazareth, see there in the living-room among the utensils a bushel and a candle-stick, and at once the expression becomes clear."

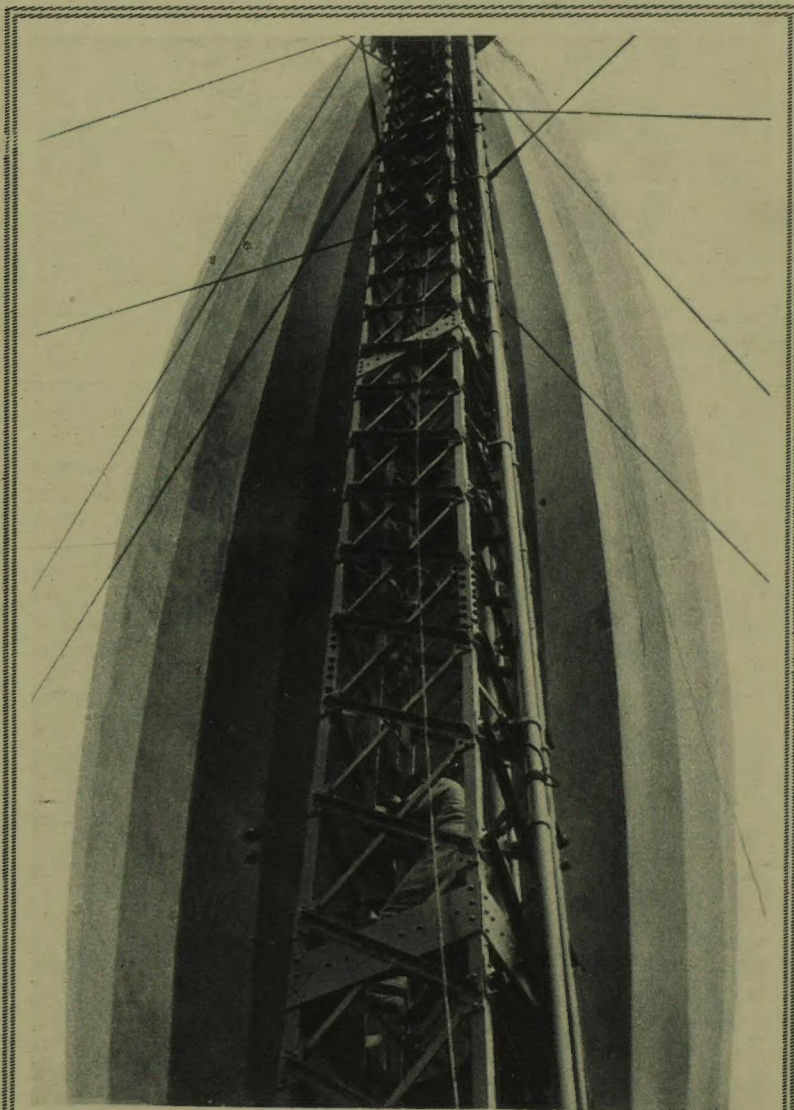


# AIRSHIP REVIVAL AFTER THREE YEARS: "R 33" TESTS FOR "R 101."

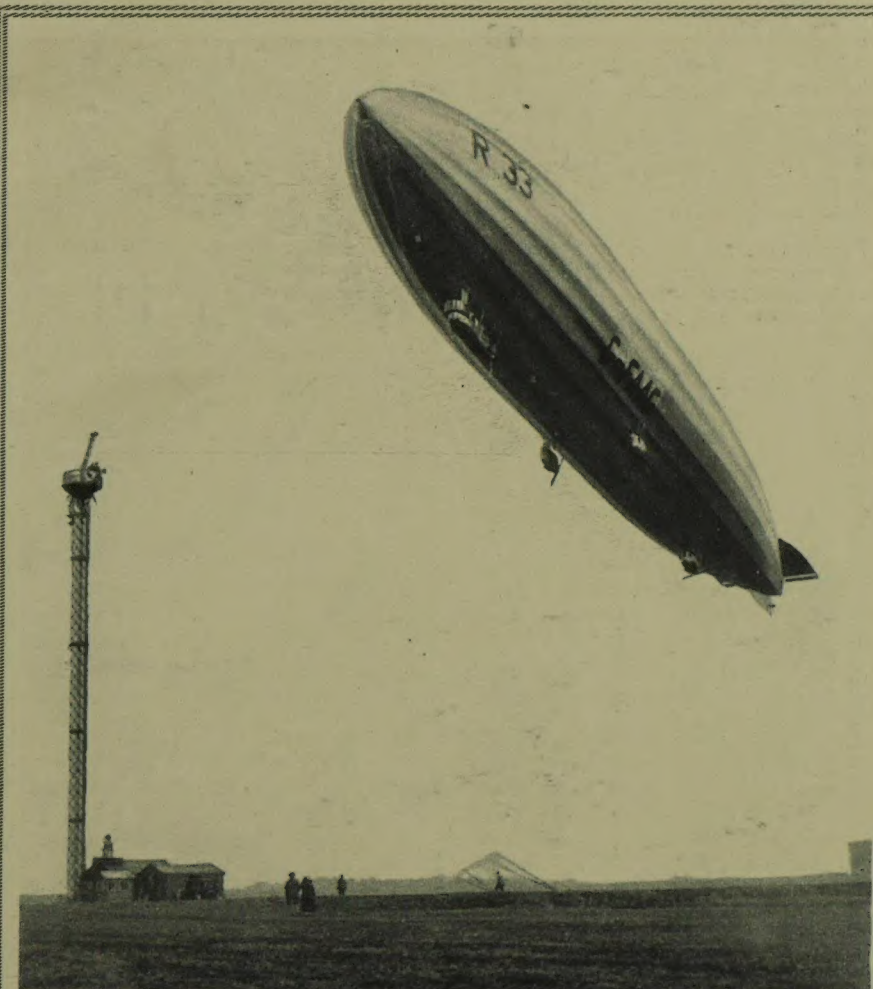
PHOTOGRAPHS BY I.B. SPORT AND GENERAL, AND C.N.



THE FIRST BRITISH AIRSHIP TO GO UP SINCE 1921: "R 33" SAFELY ATTACHED TO THE MOORING-MAST AT PULHAM AFTER HER RECENT FLIGHT FROM CARDINGTON.



HOW AN AIRSHIP CREW LANDS AFTER MOORING TO A MAST: "R 33" MEN DESCENDING THE LADDER INSIDE THE MOORING-MAST AT PULHAM, SHOWING THE SHIP AS SEEN FROM BELOW.



PREPARING TO THROW OUT THE ROPE BY WHICH SHE WAS PULLED IN TO THE MASTHEAD: THE "R 33" MANŒUVRING NEAR THE MOORING-MAST AT PULHAM.

Airship flying in this country had been in abeyance for over three years until, on April 2, the re-conditioned British airship "R 33" flew from the Royal Airship Works at Cardington, near Bedford, to the aerodrome at Pulham, in Norfolk, where she was safely attached to the mooring-mast. It was stated that she would remain permanently at Pulham for experimental and training purposes. As explained in our issue of April 4, on a double-page of diagrams made by our artist, Mr. G. H. Davis, at Cardington by special permission, the "R 33" has been fitted with a number of new devices for testing the strains and stresses of an airship, in order to provide the Air Ministry with data for the construction of the projected "R 101," which will be a huge craft with a capacity of 5,000,000 cubic feet. A similar airship is also to be built by private enterprise. The

recent flight of the "R 33," after seven months' careful preparation, was part of the experimental scheme, and was carried out with complete success. She was commanded by Flight-Lieutenant Irwin, and had on board also Major G. H. Scott, the Officer in Charge of Flying, who commanded the sister ship "R 34" in the first airship flight across the Atlantic. On leaving the hangar at Cardington, the "R 33" was held down, until the order to let go, by 300 untrained men and women. At the top of the mooring-mast at Pulham, which is 110 ft. high, four men were stationed as the "R 33" approached. She let down a long rope, which was fastened to a steel hawser running down the centre of the mast, and this was wound round two winches by means of engines, thus gradually pulling in the ship to the top of the mast.



## THE EVORA GOLD GORGET:

### A BRONZE-AGE LINK BETWEEN PORTUGAL AND IRELAND.

*Abridged from a Paper read before the Society of Antiquaries and published in "The Antiquaries Journal" of April 1925, by Salomon Reinach, Hon. F.S.A., Member of the French Institute and Director of the National Museum at Saint Germain. By Courtesy of the Author and the Society.*

TO the appreciation of the Society I submit an exhibit which seems to me well worthy of some further study and discussion. I have not brought over the original, because it is a ponderous mass of gold, worth almost £300, and because masses of gold are unfit to travel without an escort; but the workshop attached to the Saint-Germain Museum has made an excellent electrotype. The facsimile will be gilded and exhibited in the Museum, the original remaining confined to my safe—an appropriate location for heavy jewels, which have a dangerous tendency to find their way, through improper hands, to the melting-pot.

"This extraordinary gorget—let us call it this without prejudging its use—is in massive gold, at the standard of 800, and weighs 2300 grammes, or nearly 74 oz. It is said to have been unearthed in or about 1883 in Portugal, province of Alemtejo, not far from Evora, by a peasant who was digging at the foot of a tree. His spade has chipped pieces of the metal in six neighbouring places. . . . I have been told that he found three similar gorgets, and that the two smaller ones were at once melted down, which I have some reason to disbelieve. The biggest gorget was first acquired by a Portuguese lady called Mattos, who bequeathed it to her daughter; the latter sold it to the father of M. Joaquim Arantes Ferreira da Silva, who, after having failed to sell it in turn to the Museum in Lisbon (then lacking funds), parted with it in favour of our Museum (June 1920), where it has been registered as Number 67071, but as yet neither exhibited nor published.

"Although heavier and more skilfully decorated than any object of its kind, as far as I know, this gorget is not quite unique. Cartailhac and Pierre Paris have drawn attention to another one of the same style, said to have been discovered at Penella. Two places of that name are known—one south of Coimbra (Portugal), another in the province of Oviedo. That gorget, also in massive gold, weighs but 1800 grammes (nearly 58 oz. troy). An admirable coloured plate (Fig. 4), representing that gorget was printed in Portugal; a proof of it, offered by the 'chevalier da Silva, directeur du Musée de Lisbonne,' exists at Saint-Germain. The letterpress is as follows: *Grande argola de ouro, achada em Portugal na provincia da Estremadura em 1883, da grandesa di original.* That plate must have appeared in a publication which I have not seen. Cartailhac reproduced it without giving his source, and Paris took it from Cartailhac. Not only are the design and the ornament very similar to those of our gorget, but the system for opening and closing it is the same, as the drawing clearly proves.

"Cartailhac wrote in 1896: 'M. da Silva was fortunate enough to purchase for the Museum (of Lisbon) in 1882 the object found at Penella, Estremadura, which I published in 1886.' On the other hand, M. Leite de Vasconcellos wrote in 1896 that the Penella gorget had been purchased by King Fernando II. Where it now is I cannot tell. Writing in 1896, Cartailhac says that M. le Chevalier da Silva in Lisbon is an old man above eighty. So he was, in all probability, the father of M. Joaquim Arantes Ferreira da Silva, who, in 1920, sold the heavier gorget to Saint-Germain. As to the provenance, it is easy to reconcile the two statements put forward, as Penella is between Coimbra and Evora, in the Portuguese Estremadura.

"Yet another Lusitanian gorget, discovered near Cintra among rocks in 1895, and brought to Cartailhac's knowledge by the same 'Chevalier da Silva,' must be mentioned here, the more so as it has found its way to the British Museum (Figs. 2 and 3). The weight of the gold is 1262 grammes (40½ oz. troy). Instead of being a solid mass, it is composed of three adherent *tori*, a system sometimes appearing in Northern Europe, and once exemplified in the Balearic Islands. The geometric ornaments of the *tori* are the same as in the Penella gorgets. The system of closing is not the same. But the chief difference consists in that the circumference is

decorated with small projecting cups, which occur sometimes on objects of the Early Iron Age and, to quote an interesting instance, on a fine gold ring from the *Butte des Moussolots* in Burgundy, thus decorated with small cups.

"This raises the question: do the gorgets of Evora and Cintra all belong to the Early Iron Age? There are indeed certain reasons for thinking so; for instance, the existence of a series of barrel-shaped bracelets of bronze, sometimes gilt, which, discovered in eastern France, are decorated in the richest geometric style and undoubtedly Hallstattian. The Cintra gorget has been attributed to the Hallstatt period by M. Paris, but I think that its latest publisher, Mr. Reginald Smith, was quite right in vindicating it for the Bronze Age. I hope to give other proof to the same effect, but I maintain that

steadiness of hand and very few mistakes. Such elements are: lozenges or triangles with cross-hatching, triangles with or without cross-hatching, continuous plain chevrons, running between alternate triangles with cross-hatching, bundles of parallel lines all directed towards the centre of the ring.

"The same principles of refined decoration, implying the existence of a real school or tradition of art, appear on a certain number of bronze objects, engraved with special care and probably all of religious import. But here the ornament covers the whole surface; we do not find that alternation of light and shade, of incision and plain polish, which, in the Evora gorget, testifies to artistic scruples and to an almost modern delicacy of taste. . . .

"I have not yet alluded to the most striking comparison suggested by the Evora gorget: the decoration is not only very like that of the Irish gold *lunulae*, but almost identical. In 1900, after a short stay in Dublin, I took up the subject of these *lunulae* in the *Revue Celtique*, and showed that they belonged to a very remote period. Coffey, Armstrong, and others have since, I am glad to say, adopted my view. Now, the identity of the decoration of the *lunulae* with that of the Evora gorget can be best shown by a glance at the good outline drawings published by Armstrong (Fig. 1). It is almost as if those gold ornaments with incised lines had all been manufactured in the same workshop.

"That Irish and Portuguese cultures, in the Æneolithic and Early Bronze Ages, had much in common was first stated, I believe, in 1880, at the Congress of Anthropology in Lisbon, by Henri Martin, Cazalis de Fondouce, Cartailhac, and John (afterwards Sir John) Evans. Similar types of triangular flint arrow-heads occur in Ireland, on the French Atlantic coast, and frequently in Provence, so that Cazalis thought that this culture might be Ligurian—not a bad guess; the same metallic halberds, also figured on the Ligurian rocks, are found in Ireland and in Portugal. Both countries were very rich in gold; here the Wicklow goldfields, still exploited in the nineteenth century; there the auriferous sands of the Tagus—*opaci arena Tagi*, as Juvenal said of the Douro, the Mondego, the Mino.

"At the aforesaid Congress in 1880, John Evans put forward the hypothesis that some Lusitanians had gone over and settled in Ireland. In fact, the ancients believed that Ireland lay opposite Lusitania, which may be explained by the prevailing currents in the Atlantic. The contrary hypothesis—Irishmen having settled in Portugal—is much less probable, because the development of geometric ornament, from the Æneolithic period onwards, finds an adequate explanation in Portugal, but not in Ireland.

"The relative chronology of the Irish *lunulae* has been happily established by the discovery, made in 1864, of a couple of them in contact with a bronze celt of an early type. The absolute chronology is still a matter of dispute. According to Montelius and Hubert Schmidt, the Bronze Age in western Europe began about 2500 or 2300 B.C. Coffey, reacting

against previous under-dating, put the *lunulae* about 1500—a date, in my opinion, still too low. On the other hand, M. Siret, believing that western Europe had never kept pace with the Near East, thinks that the western Bronze Age did not begin before 1200. He was led to that (as I think, untenable) conclusion by his Sidonian hypothesis, being obliged to synchronise the Æneolithic Age of Spain with the eighteenth Egyptian dynasty. If he had known that the recent French excavations in Syria have caused us to consider Phoenician culture as older by eight or ten centuries at least than was generally supposed, he might have remodelled his chronology to a certain extent without abandoning his chief contention. Truth may lie somewhere between Montelius and Siret, but certainly nearer to Montelius, whose dates have been questioned as rather too high by Lord Abercromby and Sir Arthur Evans, but are generally accepted by French scholars as in harmony with the duration and importance of the Æneolithic and Bronze Ages in their country."

[Continued opposite.]

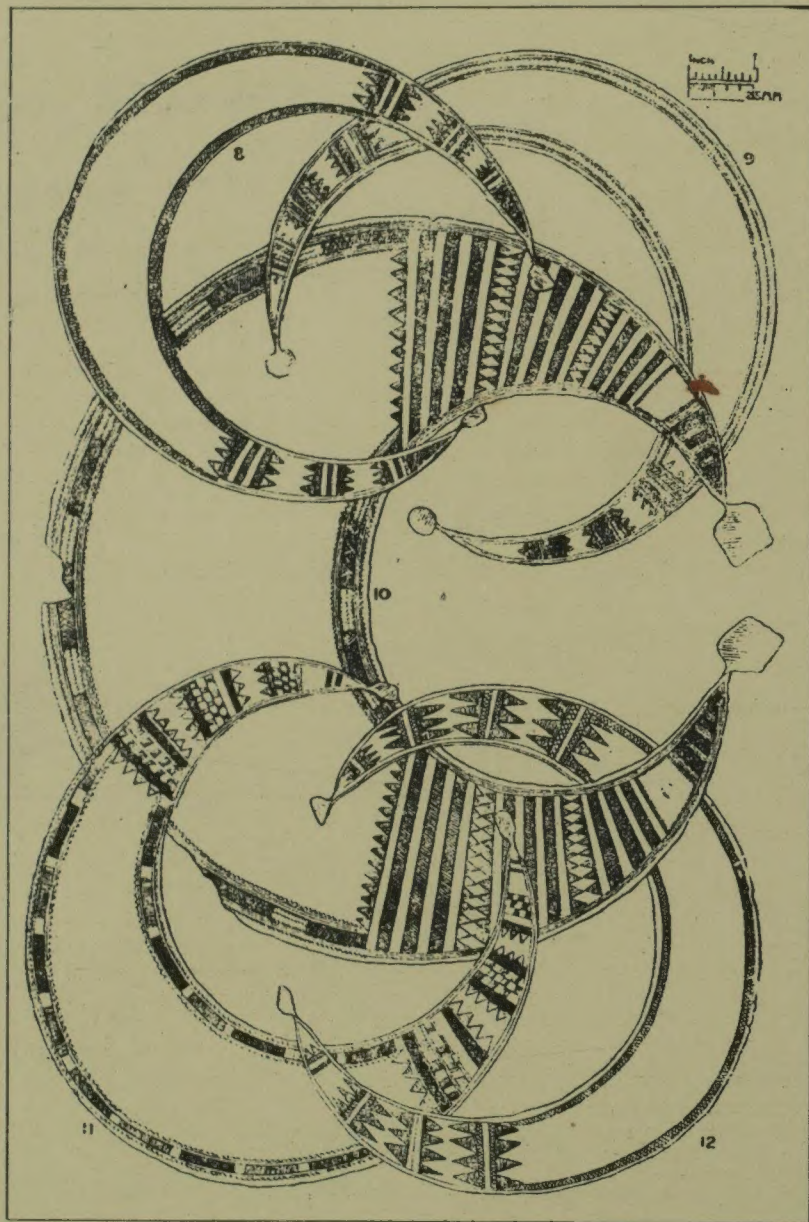


FIG. 1.—EVIDENCE OF PORTUGUESE INFLUENCE ON IRISH ART IN THE BRONZE AGE: IRISH GOLD LUNULÆ DATING PROBABLY FROM BETWEEN 2500 AND 1500 B.C. (ONE-THIRD ACTUAL SIZE), AND "ALMOST IDENTICAL" WITH THE EVORA GORGET IN STYLE OF DECORATION.

*From the Catalogue of Irish Gold Ornaments, National Museum, Dublin. Reproduced in "The Antiquaries Journal."*

the Evora gorget is by far the older. As a rule, the decoration of the Bronze Age cannot be strictly distinguished from that of the first Iron Age: it is largely a matter of appreciation.

"But there is another argument. Golden objects are rarer in the Hallstatt period than before, and Hallstattian examples are never massive and heavy, being almost always hollow in order to economise the metal. This can easily be explained as a result of the exhaustion of surface gold, which, especially in western Europe, existed in great abundance in the first part of the Bronze Age, but was soon collected. Heavy rings, weighing 2300, 1800, or 1260 grammes, can only have been manufactured at a time when gold was abundant, and, though diligently searched for, not yet rare. Such was particularly the case in Ireland—a real Eldorado during the second millennium before our era.

"The decoration of the Evora gorget is strictly geometric and rectilinear. We can easily recognise the elements as engraved on the gold with a marvellous



## GEMS OF BRONZE-AGE GOLD-WORK: THE EVORA GORGET; AND OTHERS.

ILLUSTRATIONS BY COURTESY OF THE SOCIETY OF ANTIQUARIES, THE BRITISH MUSEUM, AND M. SALOMON REINACH, DIRECTOR OF THE FRENCH NATIONAL MUSEUM AT SAINT GERMAIN.

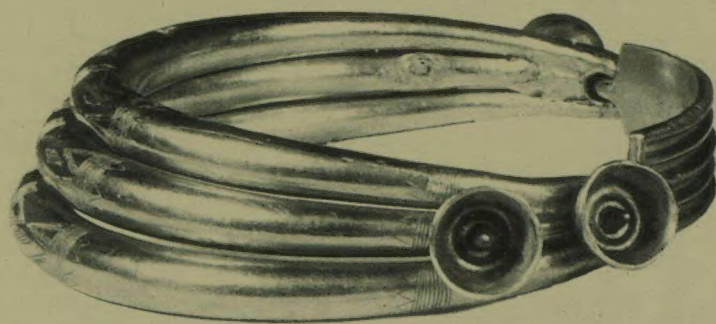


FIG. 2. FORMED OF THREE ADHERENT TORI, WITH SMALL PROJECTING CUPS: A BRONZE-AGE GORGET FOUND NEAR CINTRA AND NOW IN THE BRITISH MUSEUM (WEIGHT 40½ OZ. TROY).

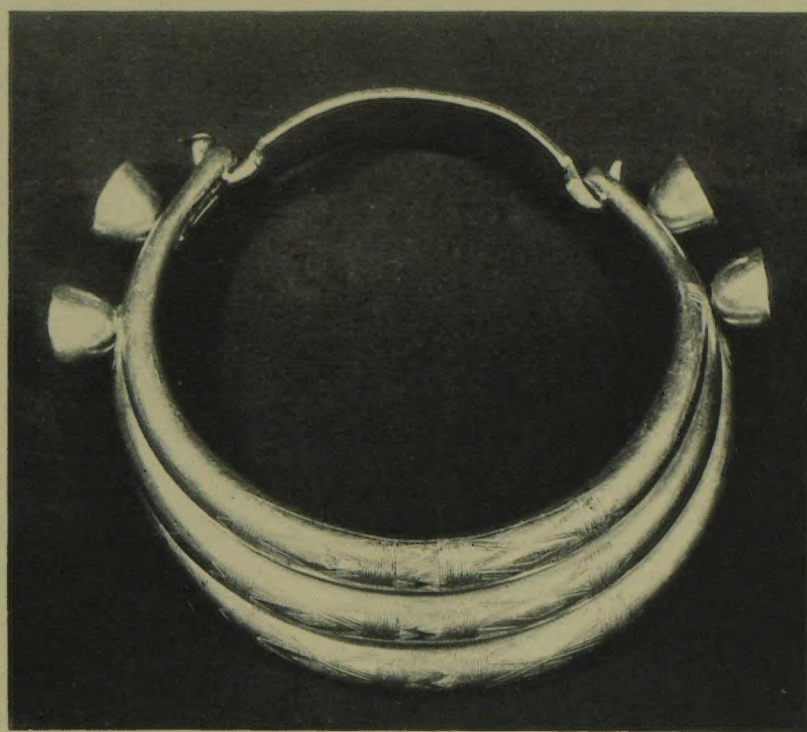


FIG. 3. SHOWING THE GEOMETRICAL DECORATION AKIN TO THE EVORA GORGET (FIG. 5), BUT A DIFFERENT CLOSING SYSTEM: ANOTHER VIEW OF THE CINTRA GORGET (FIG. 2).

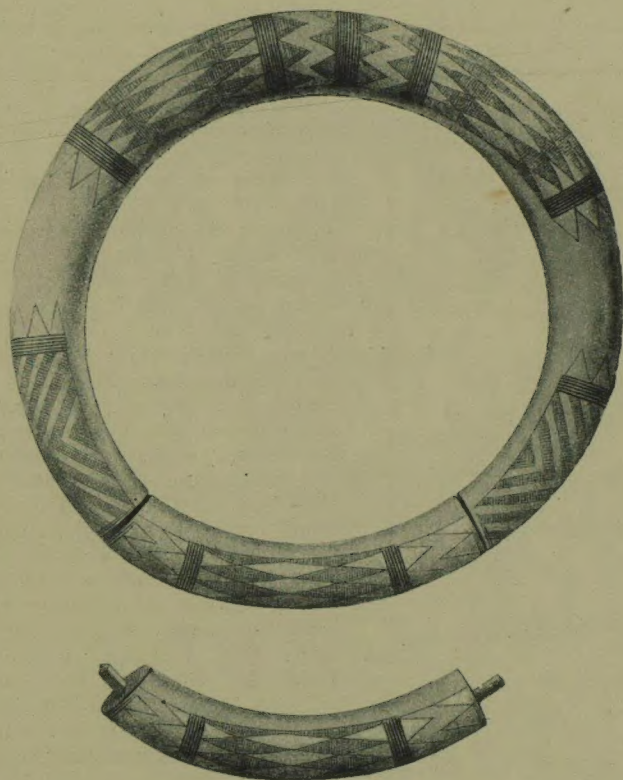


FIG. 4. SAID TO HAVE BEEN DISCOVERED AT PENELLA, ESTREMADURA, PORTUGAL: A MASSIVE GOLD GORGET (WEIGHING NEARLY 58 OZ.) WITH THE SAME CLOSING SYSTEM AS THE EVORA GORGET.

Continued from preceding page.]

(1)  
**W**HAT was the use of the Evora gorget? I do not admit for a moment that it was worn as an ornament by a living person, king or priest: it is far too heavy for that. But when we see, in the fifth century and after, what gorgeous jewels burdened the Spanish statues of goddesses, like those of Elche and of the Cerro de los Santos—a custom still existing in Catholic Spain—we may well suspect that in the earlier, aniconic age, a holy tree could be decorated with heavy rings made for that special use. The poet Lucan, who was a Spaniard by birth, describes a holy oak *sublimis in agro*:—*Exuvias veteres populi sacralaque gestans*

[Continued in Box 2.]

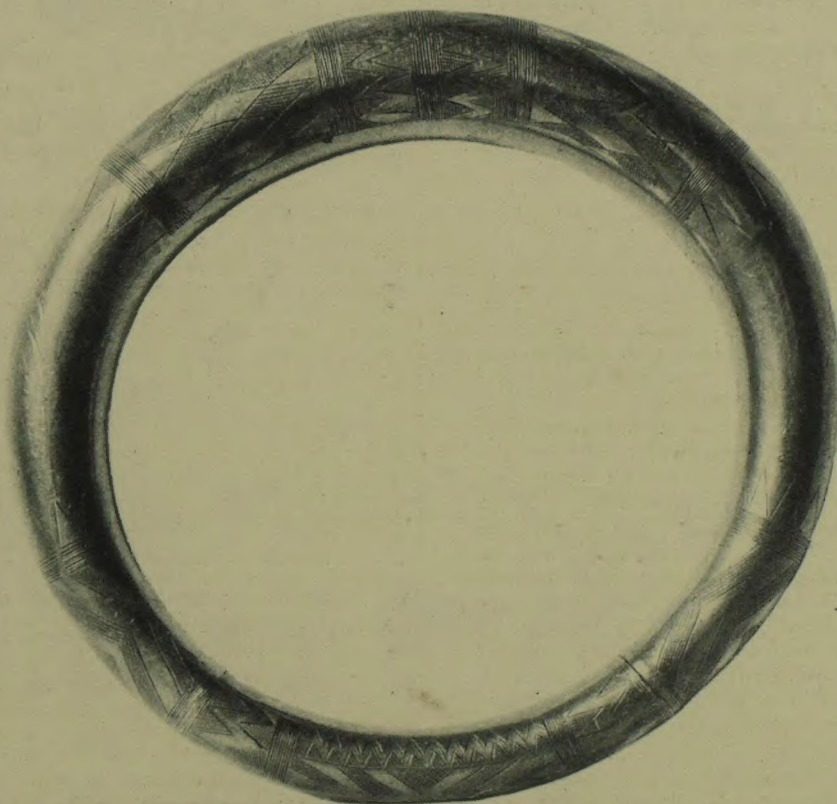


FIG. 5. TOO HEAVY FOR A PERSONAL ORNAMENT, AND PROBABLY HUNG ON A SACRED TREE: THE EVORA GOLD GORGET (WEIGHT NEARLY 74 OZ.)—A GEM OF BRONZE-AGE ORNAMENT.

(2)  
*Dona ducum*. . . . To such *exuviae* and *dona ducum*, passed round the branches of an old oak—which explains that they must open and close—belong, I believe, the golden gorgets which are too ponderous for wear. Of course, they could also be preserved in some shrine, not on a field like Lucan's *exuviae*; but the point I make is that they were hung up, not actually used for personal ornament. Gold adorned gods before adorning kings. A much later parallel may be quoted from the chronicler William of Jumièges. About 910, the first Duke of Normandy, Rollo, is said to have hung up his gold bracelets on the branches of an oak, where they remained untouched during three years. Having had the pleasure of introducing a first-rate specimen of geometric ornament, I might be expected to take up once more

[Continued below.]

Continued.]

the old question bearing on the origin of that style, the interest of which has been revived by the extraordinary discovery of the painted geometric Susan ware, which belongs to the Æneolithic Age, but is considered as more than ten centuries older than the Æneolithic Age of Europe. But the problem is too complex to be dealt with *in transitu*. . . . The fact that primitive art, in the Reindeer period, is naturalistic and inclines to stylisation, should not be used as an argument in favour of the now prevailing fallacy which considers every ornament as the outcome of a pictograph—for instance, every lozenge as the conventional image of a fish, every triangle as the degenerate image of womanhood. Those who advocate such views forget that long centuries before the Reindeer period the

beautiful implements of Saint-Acheul and Solutré showed an unmistakable taste for symmetry, harmonious lines, and what we may call, in the spirit of Plato, the æsthetics of geometry. If naturalistic art easily and everywhere degenerates by stylisation, it is because geometry, the ultimate result of stylisation, has in itself something immensely attractive to the human mind and its predominant faculty of abstraction. That this is true can be ascertained even nowadays with children, who trace triangles, squares, and circles on the sand, who delight in cutting geometric and symmetric figures out of a piece of paper folded in two or four, even before they try to design an animal or a man." M. Reinach's paper, of which the foregoing is an abridgment, was followed by an interesting discussion.



## BOOKS OF THE DAY.

By J. D. SYMON.

BOOKS are an elusive race. Even if one is careful to keep track of them, they will disappear from one's shelves. You may yield to a borrower's casual petition in a moment of preoccupation, and forget to register the loan; or when you are out a friend may call in a hurry with an urgent request for some volume or other. If he is well known, your heirs, assigns, or deputies make no bones about granting the boon, and ten to one they forget to tell you about the transaction. Sometimes, even in those cases where you have been a conscious party to the loan, the best of friends may prove a most accomplished book-keeper, and when you require the volume you cannot for the life of you remember where it has gone. A proper and rigid system of registration (say, on the fly-leaf of a dummy volume which you slip into the place of the absentee at the moment of its going out) would obviate all this trouble; but few of us that have to be our own librarians can observe this counsel of perfection; consequently there comes a day when the book you want most is not forthcoming, and has to be enrolled in the Legion of the Lost Ones.

The reason for the foregoing unconscionable outbreak of moralising is that one more case of carelessness, either my own or another's, has lost me, probably for ever, a book which would have been very useful for the purposes of the present article. It was a novel of no particular intrinsic value, but of a certain curious interest which led me to keep it on my shelves from some intuitive belief that one day I should be glad to refer to it. That day has come, but, in place of chapter and verse, any allusions to the book must now be prompted solely by a not too vivid and probably treacherous memory. In the story, which was founded on the adventures of a secret society,

foolish young men gained notoriety by outrageous pranks carried on with ostentation more or less secret, there, *ipso facto*, was a Hell-fire Club. Mr. Chancellor notes that no other place but Medmenham is now associated with the existence of a club so named. But a queer tradition floats about Brasenose College, Oxford, of some such body which tempted the powers of Darkness under the very shadow of the Old Divinity School, and the dim legend says that one night the Honorary President suddenly appeared and carried away the Acting President—presumably with a sulphurous smell and a melodious twang (chronicle saith not)—through a window which is still pointed out to the credulous freshman in Brasenose Lane. In London there had been at least three Hell-fire Clubs before the famous one at Medmenham Abbey; all of these were suppressed in the year 1721. There were Hell-fire Clubs also in Scotland and England, and gangs of smugglers, even, went by this name; but the Medmenham body is the most distinguished, and the name of the picturesque abbey on the upper Thames is inseparable from the eminent madcaps who held their revels there. The cradle ritual is doubtful. Probably Wilkes alone played this prank o' nights.

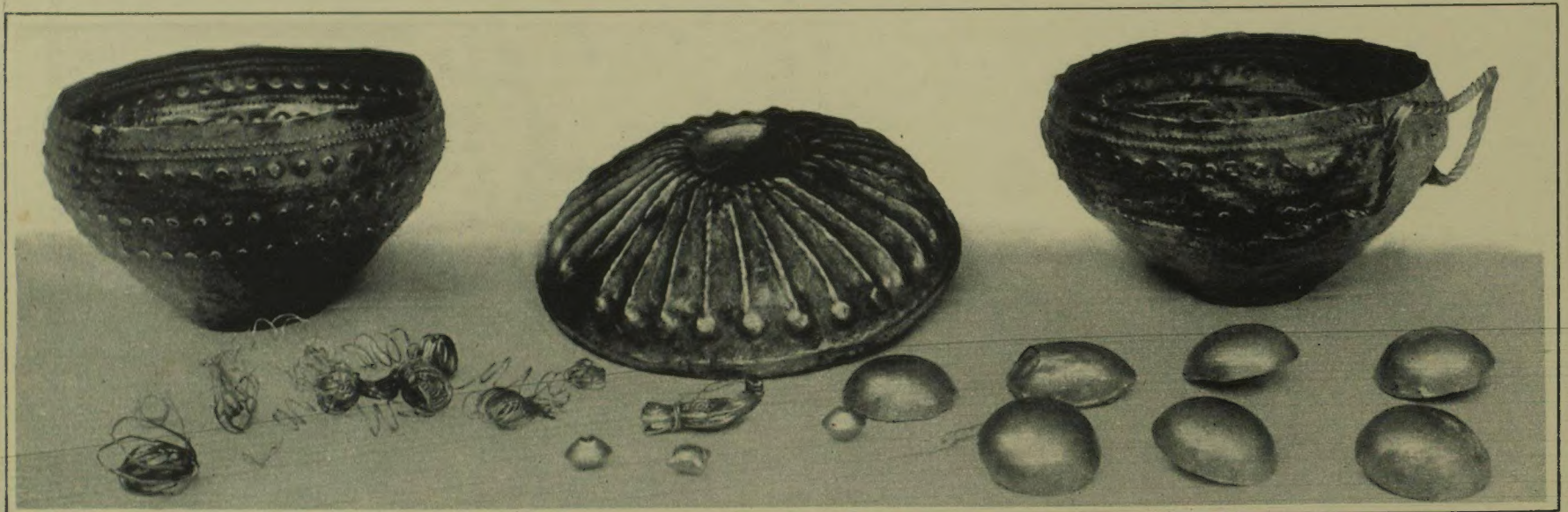
The members of the Hell-fire Club *par excellence* were Sir Francis Dashwood of West Wycombe (later Lord le Despencer), John Wilkes, Charles Churchill, Paul Whitehead (known to the brethren as Paul the Aged), Robert Lloyd, the Earl of Sandwich, George Bubb-Dodding (later Lord Melcombe Regis), George Selwyn (the amateur of executions), and various lesser-known men, including Sir William Stanhope, son of the Earl of Chesterfield. Of these and their meetings, Mr. Beresford Chancellor has given us a most lively and interesting account, illustrated with a series of portraits and an engraving of the scene of their pieties. It may be said with

case of Byron's burlesque monastic order at Newstead—possibly a remote copy of Medmenham. On examination the alleged Byronic orgies appear something less than sensational, and, in certain details, distinctly unromantic.

Mr. Plaisted's admirable book deals with every particular of Medmenham—the Manor, the Abbey, famous houses (notably Bockmer, once the home of Cardinal Pole), the church and its incumbents, the village, and one most delightful chapter on the highway. The illustrations are of more than ordinary excellence, and the whole work, the result of ten years' loving and laborious research, forms a worthy contribution to local history.

The history of yet another Temple of Folly appears among the new books. The founder of this place of light amusement described with dry cynicism his chief client and supporter, the typical gambler, as "half a fool and half a knave," but he was well pleased to give the species every opportunity to be parted with all speed from its money. The place is unique. "There can never," says its historian, "be any real and lasting rival to the gambling house founded by François Blanc. . . . Its critics have to admit that there is no more delightful place where a holiday can be spent. Monte Carlo does not necessarily mean gambling, and to those who have the courage or the philosophy, or the poverty, to resist the lure of roulette, it can be a paradise by the sea. To the rest it must be an Eden complete with the serpent and innumerable Eves."

The strange history of the Blanc dynasty (extinct since 1922) and its marvellous creation has been told by



GOLDEN BOWLS 2600 YEARS OLD DUG UP IN A BACK GARDEN AND USED AS FLOWER-POTS: A ROMANTIC ARCHÆOLOGICAL DISCOVERY IN THE SLUMS OF BUDAPEST.

This photograph illustrates a romantic story recently told in a Reuter message from Budapest. "About a year ago a decorator named Farago, living in one of the poorest slums of Budapest, found, while digging potatoes in his back garden, three large bowls. He believed them to be of brass, and his family used them for flower-pots. Subsequently, a number of smaller articles, such as rings, chains, and little figures of animals, were found in the same garden, and then Farago's curiosity was aroused. He took the smaller pieces to the National Museum of Budapest, where they were identified

as gold ornaments of great beauty and workmanship, dating from the so-called Hallstatt period. He thereupon also took the bowls to the Museum, where the Director immediately realised that they constituted one of the most important discoveries of recent times. The bowls are of pure gold, their workmanship showing their age to be about 2600 years. The elaborateness of design exceeds by far that of the famous gold treasure found at Szilagyomlyo. Rumours are now current that the whole neighbourhood abounds in such antiquities."

Photographed for Reuters, Ltd., by the Hungarian Film Company.

the most striking scene depicted the members going to bed in huge cradles ranged round the walls of the chapel in which they held their profane orgies. Readers will have guessed at once the name of the society or club in question, but they may not have guessed it right; for it is very doubtful whether the title by which it is popularly known was ever used by the members themselves. The name was common to several impious institutions, and in many cases it seems to have been applied to these clubs by an envious outside world which had heard exaggerated rumours of the orgies conducted behind closed doors. The title of the novel was not the title of the Club, either real or attributed; but, if tamer than the one and more truly descriptive than the other, it was still perfectly appropriate, being, in brief, "The Temple of Folly." It was recalled to me by the almost simultaneous appearance of two books, of which one is entirely concerned with the history of that dissolute club, while the other, although of wider scope, bases one of its most interesting chapters on the same theme.

The first of these books forms the fourth volume of that most fascinating series, "THE LIVES OF THE RAKES," by E. Beresford Chancellor (Philip Allan; 10s. 6d.). This time Mr. Chancellor has chosen for his subject a group of worthies who were bound together as worshippers of Belial at the Temple of Folly, more commonly known as the Hell-fire Club, but strictly, and with greater outward decency, as The Medmenham Club, or The Order of St. Francis. But the Hell-fire Club it was, and as the Hell-fire Club it will always appeal to the ribald imagination. In commemorating the rakes that belonged to it, Mr. Beresford Chancellor has only compounded with the eternal fitness of things in calling his fourth volume "THE HELL-FIRE CLUB."

The Medmenham foundation is not the only Hell-fire Club known to history. Wherever bodies of fast or merely

truth that the Medmenham Club attracted the really representative rakes between the years 1755-1763. The actual dates of foundation and extinction are a little obscure, but these given are the most probable.

For a further learned discussion of the question you cannot do better than turn to the second of the new books already mentioned. This is "THE MANOR AND PARISH RECORDS OF MEDMENHAM, BUCKINGHAMSHIRE," by the Rev. Arthur H. Plaisted, the present Vicar of the parish (Longmans; 15s.). Needless to say, this book is concerned only incidentally with the Club, but it goes into its history and membership with a condensed minuteness of detail that makes this chapter a most valuable pendant to Mr. Chancellor's work. The abbey of Medmenham belonged, after the Dissolution of the Monasteries, to the family of Duffield, a house with a wild strain which ultimately brought it to ruin. Francis Duffield IV., who held the lands from 1713-1728, was known as Mad Duffield, and left the estate encumbered with mortgages. Francis V., a bold Guardsman, pursued the broad road to ruin trodden by his father, but had a fine taste in art which brought him into touch with Francis Dashwood of West Wycombe (Mr. Plaisted once, by a slip, says "High" Wycombe). "These associations led to the foundation of the Medmenham Club, which was a society of dabblers in art and literature. Out of compliment to their founder, they called themselves 'The Order of St. Francis.'" Their motto was borrowed from Rabelais' Abbey of Theleme, *Fay ce que voudras*. On the more formal occasions, the members of the Medmenham Club wore the conventual costume, crimson and blue, with a silver badge bearing the Jane Austenish legend, "Love and Friendship," on the mitre and on the gown. In their magnificently decorated chapter room, the pagan Franciscans celebrated their mysteries with great secrecy, and, rumour said, with more than a little license. Such rites, however, although irreverent enough, are apt to be hugely exaggerated by rumour, as in the

Mr. Charles Kingston in the sixteen racy chapters of "THE ROMANCE OF MONTE CARLO" (The Bodley Head; 15s.). All the lights and shades of the Rock are reflected faithfully and without prejudice. It is a curious story, which will be read with absorbing interest by those who know and who do not know that magnet of the Mediterranean coast. Details hitherto secret, or known only to the more intimate frequenters, are given side by side with old tales of scandal or adventure. Here is set down for posterity the authentic biography of Wells, the "Man that Broke the Bank at Monte Carlo." To many of this generation he must seem only a myth, an echo of an old song; but he was a very material entity, with a body to be imprisoned, as it was, in due course. Some, it is said, dream of a time when "Rien ne va plus" will be spoken literally and for the last time; but that will not be until human nature is changed, and "human nature is as unchangeable as the 'Tête de Chien,' which maintains an eternal watch on the Casino and the sea beyond it."

From this rather hectic narrative let us turn, by way of healing contrast, to the charming serenity of Sir Squire Bancroft's "EMPTY CHAIRS" (Murray; 10s. 6d.), the great actor-manager's retrospect of a long and happy life. It is inevitable that at eighty he should see many empty chairs, but in memory he re-people them with a distinguished crowd of guests and friends. First among them is King Edward VII., of whom Sir Squire tells one or two anecdotes that must be as new as they are interesting; and then follows a long procession of all that was most celebrated in the London world of the last sixty years. Most gracious is the figure of Lady Bancroft, at whose feet her husband "lays a few flowers, gathered in the gardens of those that knew and loved her." These tributes are from the pens of Mr. W. L. Courtney, Sir A. Pinero, and Sir Johnston Forbes-Robertson, whose own memoirs are reviewed on another page.



## SNOWS OF INDIA: SIMLA—IN ITS WINTER ASPECT.



SIMLA UNDER SNOW: PART OF THE FAMOUS RIDGE, SHOWN IN AN UNFAMILIAR WINTER ASPECT.



SIMLA'S WOODED HEIGHTS IN A MANTLE OF SNOW: A VIEW SHOWING GORTON CASTLE AND VICEREGAL LODGE (IN THE RIGHT BACKGROUND).



LAI'D BY UNTIL WARMER WEATHER BRINGS THEM INTO DEMAND AGAIN: TWO RICKSHAWS IN A SNOWY SCENE AT SIMLA ON A STILL WINTER DAY.



SCENE OF A MEMORIAL SERVICE FOR LORD RAWLINSON: CHRIST CHURCH, SIMLA, ON A WINTER'S DAY, WITH JAKKO HILL BEYOND.



MOUNTAIN SCENERY AT SIMLA UNDER WINTRY CONDITIONS: A PICTURESQUE VIEW OF THE WALKER HOSPITAL WITH THE HILLS UNDER SNOW.

As Simla is most famous as the hot-weather resort of Anglo-Indians—official and otherwise—its winter aspect is probably less familiar to most of our readers. These picturesque photographs are consequently of unusual interest. Our correspondent who sends them writes regarding the first one (on the left at the top): "The Ridge at Simla constitutes the actual watershed between the Jumna and Sutlej Rivers. The melting snows on the left of the picture are eventually deposited

in the Bay of Bengal, and those on the right in the Arabian Sea." The bulk of the Indian Army Headquarters is permanently located at Simla, and the memorial service for Lord Rawlinson, the late Commander-in-Chief, held in Christ Church on March 31, was therefore a memorable occasion. The church was filled with a large congregation. Volunteers, Boy Scouts, and Girl Guides took part in the ceremony, and a salute was fired on the Ridge by a mountain battery.



# LATELY VISITED BY TWO CABINET MINISTERS: IRAQ—FINE DRYPOINTS.

FROM DRYPOINTS BY CHARLES W. CAIN. BY COURTESY OF THE SLOANE GALLERY. (ARTIST'S COPYRIGHT RESERVED.)



IN A COUNTRY  
MUCH UNDER  
DISCUSSION  
THROUGH  
THE MOSUL  
COMMISSION AND  
THE VISIT  
OF TWO CABINET  
MINISTERS:  
"SANDBANKS ON  
THE TIGRIS"—  
A DRYPOINT  
BY CHARLES W.  
CAIN.

WHERE THE  
COLONIAL  
SECRETARY AND  
THE SECRETARY  
FOR AIR  
RECENTLY  
ARRIVED BY  
AEROPLANE:  
BAGHDAD—"THE  
BRIDGE OF  
BOATS," A DRY-  
POINT BY  
CHARLES W.  
CAIN.



ONE OF THE  
MANY PLACES  
IN IRAQ  
(MESOPOTAMIA)  
WHICH ARE  
INTERESTING  
FROM THEIR  
BIBLICAL  
ASSOCIATIONS:  
"EZRA'S  
TOMB"—A DRY-  
POINT BY  
CHARLES W.  
CAIN.

These remarkably fine drypoints by Mr. Charles W. Cain, which he exhibited at the Sloane Gallery not long ago, jointly with etchings by Mr. E. J. Detmold, are of interest not only for their artistic quality, but from the fact that Iraq (as we now call Mesopotamia) has been much under discussion of late. The life of this "land between the rivers" gathers almost as much beside the Tigris and Euphrates (which unite near Basrah to form the Shat-el-Arab) as does that of Egypt along

the Nile. It is not surprising, therefore, that river scenes have figured mainly in the artist's impressions. Iraq has been in the public mind recently in connection chiefly with two events—the proceedings of the Mosul Commission, and the visit of two British Cabinet Ministers. For some two months the Commission has gone about the Vilayet of Mosul making enquiries among the people as to the working of the present Government. On March 26 it was announced that the Secretary for

[Continued opposite.]



# "ADOWN THE TIGRIS": REMARKABLE DRYPOINTS OF MODERN IRAQ.

FROM DRYPOINTS BY CHARLES W. CAIN. BY COURTESY OF THE SLOANE GALLERY. (ARTIST'S COPYRIGHT RESERVED.)



A MODERN TIGRIS CRAFT LIKE A MEDIEVAL GALLEY: "SHORTENED CANVAS"—A DRYPOINT BY CHARLES W. CAIN.



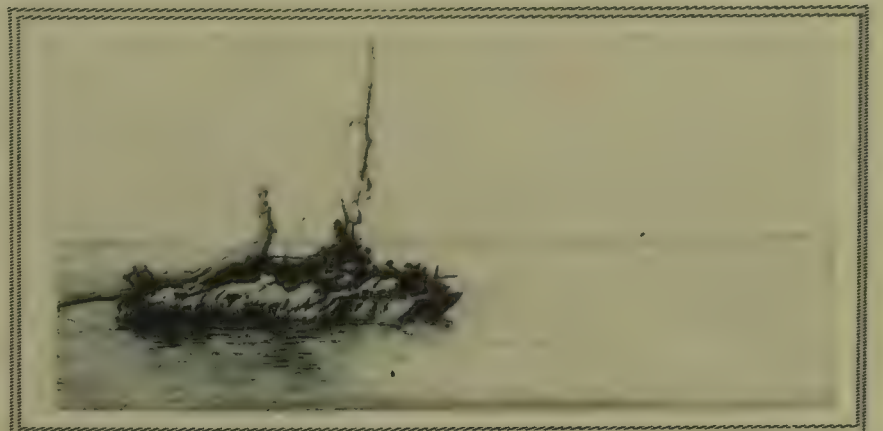
A SMALLER CRAFT PADDLED LIKE A CANADIAN CANOE: "A FRESHENING BREEZE"—A DRYPOINT BY CHARLES W. CAIN.



A REMARKABLY EFFECTIVE STUDY OF HUMAN FIGURES IN STRENUOUS MOVEMENT: "UP STREAM"—A DRYPOINT BY CHARLES W. CAIN, SHOWING A NATIVE CARGO-BARGE ON THE TIGRIS, WHERE TOWING IS DONE BY HUMAN LABOUR.



CONTRASTS IN TYPES OF CRAFT WHERE THE TIGRIS AND EUPHRATES JOIN: "THE PORT, BASRAH"—A DRYPOINT BY CHARLES W. CAIN.



A PRIMITIVE BARGE WITH TREE-TRUNKS FOR MAST AND STEERING-POLE: "WITH THE TIDE TO BAGHDAD"—A DRYPOINT BY CHARLES W. CAIN.

*Continued.*  
the Colonies, Mr. L. S. Amery, and the Secretary for Air, Sir Samuel Hoare, had arrived at Baghdad by aeroplane. In a recent lecture on "The Air Force in Iraq," Air-Marshal Sir John Salmond recalled that the transition from Army to R.A.F. control in that country took place in 1922, and had had very satisfactory results both in minimising casualties and in financial economy, reducing the annual cost of defence from £21,000,000 to between £3,000,000 and £4,000,000. "In Iraq,"

he said, "the efficacy of air action could be gauged from the fact that, from a heterogeneous collection of wild and inarticulate tribes, there had emerged an ordered system of representative government, with a Legislative Assembly elected by the people themselves." At Mosul on April 1 Mr. Amery and Sir Samuel Hoare inspected the Royal Air Force, Indian Army, Iraq Levies, and Iraq Army Units. On April 2, after a further inspection, the party left by air for Kirkuk.



# WOMEN AS SCIENTIFIC EXPLORERS: THE SARGASSO SEA EXPEDITION.

EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS."



SORTING SPECIMENS OF SARGASSO SEAWEED: MRS. C. FISH, ONE OF THE SCIENTIFIC STAFF ON BOARD THE "ARCTURUS."



TWO MEMBERS OF THE SCIENTIFIC STAFF OF THE "ARCTURUS": MISS LILLIAN SEGAL (LEFT) AND MRS. C. FISH, WITH SPECIMENS OF SARGASSO SEAWEED.



MENDING A NET ON BOARD THE "ARCTURUS": MISS ISABEL COOPER.



WITH "CHIRIQUI," THE MASCOT OF THE "ARCTURUS": MISS RUTH ROSE MAKING NOTES.



THE TECHNICAL ARTIST OF THE "ARCTURUS": MISS ISABEL COOPER AT WORK.



SITTING ON THE BULWARKS, WHICH RESEMBLE THOSE OF AN OLD PIRATE SHIP: MISS SEGAL AND MISS TROTTER (THE NEARER FIGURE) ON BOARD THE "ARCTURUS."



CHIRIQUI INSPECTS A TECHNICAL DRAWING: MISS ISABEL COOPER (LEFT) AND MISS RUTH ROSE, TWO OF THE SCIENTIFIC STAFF OF THE "ARCTURUS."

The New York Zoological Society's new expedition to the Sargasso Sea, which is known as "the lost Atlantis," the "ocean graveyard," and "the port of missing ships," was described by its leader, Professor William Beebe, the well-known American naturalist and writer, in an article in our issue of March 7 last. These new photographs of the expedition at work are of particular interest as showing the prominent part taken by women as members of the technical staff, which numbers fourteen trained workers. Describing his ship, the "Arcturus," Professor

Beebe says: "A large laboratory has been built forward of the bridge deck, containing every facility for the intensive study of captured specimens. . . . Projecting from the bow, just above the surface of the water, is a small platform, which resembles nothing so much as a cow-catcher. From this, in reasonably calm weather, it will be possible to net floating organisms and to use the harpoon gun. . . . The 'Arcturus' resembles an old pirate ship, for she is all of wood, with very high bulwarks." The following further information has reached us with

(Continued opposite.)



# EXPLORING "ATLANTIS": THE "ARCTURUS"—ITS "PULPIT" AND "HEAVEN."

EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS"



IN THE BOW "PULPIT" OF THE "ARCTURUS": PROFESSOR WILLIAM BEEBE, THE LEADER OF THE EXPEDITION, NETTING FLOATING ORGANISMS FROM A PLATFORM RESEMBLING A COW-CATCHER, PROJECTING FROM THE BOWS JUST ABOVE THE SURFACE OF THE SEA.



IN THE UPPER LABORATORY (KNOWN AS "HEAVEN"), EQUIPPED WITH DESKS AND BOOKSHELVES, ON BOARD THE "ARCTURUS": (LEFT TO RIGHT) MISS ISABEL COOPER, MISS LILLIAN SEGAL, PROFESSOR GREGORY, PROFESSOR W. BEEBE, MISS RUTH ROSE, AND MISS TROTTER.

*Continued.* the photographs now published. "Fish with scales like hair or feathers, and some with fins like hands, are among the trove of the Sargasso Sea already captured by the expedition. Heavy seas having been encountered during three weeks at or near the site of Atlantis, it was found that the 'Arcturus' laboured too heavily during dredging operations. The ship was at the mercy of the waves each time the dredge or trawl was being lowered or raised, and, as two hours are required to lower a dredge three miles, and two hours to raise it, the hindrance of high seas

can well be appreciated. At last writing, the 'Arcturus' was steaming for Echo Bank, in the lower half of the Sargasso Sea, about 500 miles north-west of the West Indies, where, with a promise of smoother seas, a week's trawling was hoped for, after which the ship was to be headed, *via* the Panama Canal, for the Galapagos Islands, where Beebe and his party are to continue research begun there last year. The 'Arcturus' is to return to the Sargasso Sea in July, perhaps earlier."



## THE "PETER PAN" OF BIRDLAND: "WHISSICKY"—A NATURE FILM HERO.

PHOTOGRAPHS BY CAPTAIN C. W. R. KNIGHT, M.C., F.R.P.S., FROM HIS NEW NATURE FILM, "ARISTOCRATS OF THE AIR."



THE BIRD WHO WOULD NOT GROW UP: "WHISSICKY" (CENTRE) A YOUNG MONTAGU'S HARRIER, AND TWO BIG BROTHERS.



STUNTED THROUGH LACK OF FOOD, OWING TO HAVING BEEN THROWN OUT BY HIS LARGER BROTHERS: "WHISSICKY" (LEFT) THE DWARF OF THE FAMILY.



THE MOTHER BIRD AT HER NEST ON THE GROUND, AFTER FEEDING HER YOUNG ONES IN IT: A MONTAGU'S HARRIER.



THIS TIME FOUND BY HIS MOTHER ALONE IN THE NEST: "WHISSICKY" GETS A SQUARE MEAL FOR ONCE IN HIS LIFE.



COMPARED WITH 'A NORMAL BIRD BORN AT THE SAME TIME: "WHISSICKY" AT THREE WEEKS LOOKS ONLY FOUR OR FIVE DAYS OLD.

Captain C. W. R. Knight, whose admirable work in photographing wild birds in their natural haunts has previously been illustrated in our pages, has just produced a new and delightful nature film entitled "Aristocrats of the Air," which was shown privately a few days ago, for the first time, at the Polytechnic Cinema in Regent Street. It gives fascinating glimpses of rare British birds, such as

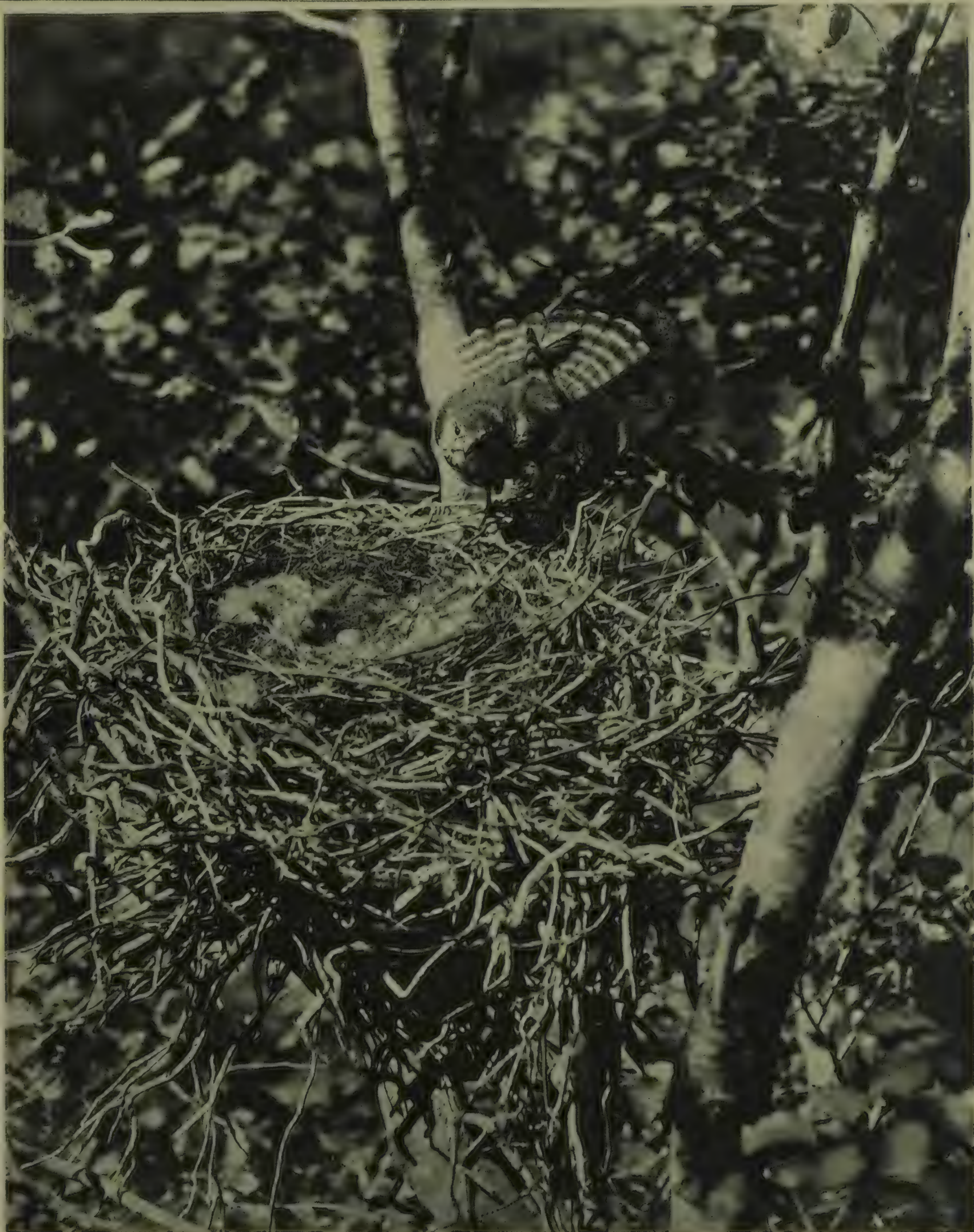
the Montagu's harrier, the water rail, and the bearded tit, as well as interesting pictures of commoner ones and their domestic habits. The comic hero of the production is a diminutive Montagu's harrier, who is the Peter Pan of his family, because he has refused to grow up. "Whissicky," as Mr. Knight calls him, creates much amusement by his efforts to obtain his due share of food in competition

[Continued opposite.]



## A GROUND-DWELLER'S UNUSUAL HOME: A MERLIN IN A CROW'S NEST.

PHOTOGRAPH BY CAPTAIN C. W. R. KNIGHT, M.C., F.R.P.S., FROM HIS NEW NATURE FILM, "ARISTOCRATS OF THE AIR."



COMMONLY SHOT BY GAMEKEEPERS AS A HAWK: THE MERLIN, OR STONE FALCON, "ONE OF THE MOST CHARMING BIRDS OF OUR MOORLANDS," WHICH USUALLY NESTS ON THE GROUND.

*Continued.* with his bigger brothers. It is their greediness and bullying which have prevented him from attaining his proper size. Among the other birds shown in the film are swans, herons, and starlings. The pictures are tastefully arranged, and Captain Knight accompanies them with a running commentary. In a note on the large photograph here reproduced (on the right-hand page) he says: "The

Merlin, or Stone Falcon, usually shot by gamekeepers because it is a 'hawk,' is one of the most charming birds of our moorlands. It usually nests on the ground, but the one here shown is occupying a disused crow's nest." It was announced that public exhibitions of Captain Knight's film would commence at the Polytechnic on April 6, and would continue for a month. It is well worth a visit.



## Somethings of "Isles of Nothing": Joyous Adventuring.

"IN MEXICAN WATERS." By GEORGE HUGH BANNING.\*

ADVENTURING joyously at the impish age, George Hugh Banning, true and faithful follower of Robinson Crusoe and Long John Silver, came upon San Clemente. His voyaging was a defiance of the patronising "there's nothing there." Pieces-of-eight were his quest. He found—"white stumps of trees . . . white as the sand, white branches, forks, and twigs, all scattered about or protruding from the surface of the dunes until the area represented a forest destroyed by cannon fire. Stooping," he tells, "I picked up a small fragment of a branch. It crumbled. It was nothing but sand. My comrade's foot, at that instant, plunged itself into a large trunk, which immediately fell to pieces, as if made of ashes; and, although on closer observation we perceived that each particle was no more than a tiny granule, these were so crusted together as to resemble the texture of bark or the inner fibre of solid wood. There were unmistakable knots and jutting twigs; but they were sand, nothing but sand. They looked like sand; they felt and tasted like sand, and compared exactly with the sand upon which we walked."

"These really uncanny fragments, we thought, must have been buried for ages beneath the dunes before our discovery of them; and, since it was apparent that they could not have withstood a single rainstorm, they must have been exhumed by the wind only a few days before our arrival. Some kind of petrification, we thought; but an authority on geology, whom I had the fortune to interview some years later, told me that, to his knowledge, there was no petrification the texture of which could compare with the phenomenon described."

That was the first proof of persistent belief that there is always Something on the "Isles of Nothing" of other men; treasure-trove not to be rivalled by the paragraphed products of "Interesting Islands."

A Puckish obsession for places unknown to the folk who do it with coupons, carve names, and accumulate souvenirs was a natural consequence. And the years brought a glowing chance. The Pannish Banning baited his hook with sea-elephants! To his future skipper and host he jingled: "Strangest animal in the world! Eats sharks whole! Almost extinct. Barring the Antarctic, can't be found anywhere except on Guadalupe."

So to Guadalupe *Velero II.* went. There, sure enough, were the monsters sought. Curious creatures indeed. "There was a period, more than half a century ago, when these strange mammals, at one time considered on the point of extinction and estimated to number only one hundred and fifty all told, were common. . . . An extract from Captain Charles M. Scammon's 'Marine Mammals of the Northwest Coast of North America,' published in 1874, reads: 'A fat bull, taken at South Barbara Island by the *Mary Helen* in 1852, was eighteen feet long and yielded two hundred and ten gallons of oil. . . . The oil produced is superior to whale oil for lubricant purposes, and, when used in the lamp, gives a clear, odourless and smokeless flame. . . . Owing to the continual pursuit of these animals, they have become nearly if not quite extinct on the Californian coast, or the few remaining have fled to some unknown point for security.'

"Guadalupe Island was later discovered as the refuge, the worth of which may depend now upon the enforcement by the Mexican Government of certain protective legislation, for, obviously, the sea-elephant, confronted by man, is helpless."

Followed a spell ashore [on the desert island once notorious for its pirates, and now given up to goats "by the hundreds and thousands, trampling, bleating regiments of them," goats whose hoofs are envied by the booted explorer shambling and scrambling over the boulders. Then to Clarion Island, passing on the way "the huge dark forms of devil rays, measuring . . . not less than twenty feet in breadth." Ashore, natural ponds of black lava and the most trusting of birds. Our author cites a case: "We saw one alight on the barrel of a gun—a gun that had just been fired and was about to be

fired again. . . . The doctor had fired three times at a turtle and was now taking aim at a devil ray. The noddies, so called originally by sailors because of the birds' characteristic stupidity, had become



"IT WAS NOTHING BUT SAND": A REMARKABLE "TREE-TRUNK" FORMATION ON SAN CLEMENTE ISLAND.

Reproduced from "In Mexican Waters," by Courtesy of the Author, and of the Publishers, Martin Hopkinson and Co.

curious and were gathering in great numbers. . . . Arch . . . was paying them little attention, being only sub-consciously annoyed, and when at last one came to roost on the barrel of his gun, interrupting



THE MONSTER WITH WHICH THE AUTHOR "BAITED HIS HOOK": A SEA-ELEPHANT ON GUADALUPE ISLAND.

Reproduced from "In Mexican Waters," by Courtesy of the Author, and of the Publishers, Martin Hopkinson and Co.

his line of sight, he cursed, shook the thing off, and peevishly renewed the aim. But the noddy made a second attempt."

Socorro Island presented a labyrinthine jungle of banyans, a dank cavern of lava, and a fear of being lost in an inferno of roots and trunks and branches.

Isabel Island exhibited Mexicans who were after pearls, tortoiseshell, and livers of sharks. "Of the sharks they had caught several hundred. By boiling the livers they extracted the oil, which, they said, sold at three pesos for five gallons, and made excellent 'cod-liver oil'!" Likewise it held the oddest of "morgues"—"The ugly black frigates, the men-o'-war birds, we discovered nesting among the branches of a scrub-tree area that extended from the sand beach up the mountains to a salt-water lake where huge lizards, iguanas, several feet long, lay snoozing in the bright sun. Why the frigates had chosen such a place we could not imagine. Their feather-draped skeletons bestrewed the ground and dangled everywhere from the branches. For each frigate living we could count another dead; and the remains hung as often as not within a foot or so of inhabited nests. . . . Besides those dead, many were dying; and there was an obvious reason. When once they dropped below the tangle of branches, they could not rise again; and often they trapped themselves in a hopeless cluster before getting that far."

Carmen was interesting by reason of its salt lagoon. "The lake, with dimensions roughly of a mile and a half by a mile, being swept by the winds and warmed by the tropical sun, is subjected to a rapid evaporation by which salt is precipitated in such quantities that the amount taken away in one week is reproduced in the next. The supply is said to be inexhaustible and of such remarkable quality that, with no purification whatever, it may be sold as the finest table salt. The lagoon has no visible communication with the sea, yet its waters are known to rise and fall, although somewhat sluggishly, with the tide, this being attributed to a rapid seepage under the narrow strip of shingle beach which separates the salt-lake from the waters of the gulf."

Then from the Remote Islands to the Byways. On inland waters from San Blas towards the mouth of the Santiago River, where there were alligators to be shot, were oysters flourishing on trees. "And there is nothing strange about it. Stranger far are the mangroves. Whether from the swampy banks, or from a depth of several fathoms of salt water, they grow upon myriads of trunks, and if these are not enough to uphold the heavy foliage, they send down another support in the form of a pendulous shoot which soon takes root and lends its help. It is to these trunks and branching shoots that the oysters cling, completely covering them with grey and white shell; and, either by the falling of the water, or the up-growth of trunks, they may be seen four or five feet above the surface. High tides are sufficient to keep the lower ones fresh; the others die, but leave their shells among the branches. In this manner, and in nearly every lagoon on the west coast of Mexico, do oysters grow on trees."

At the same time was sight of the native craft. "These dug-outs are remarkable boats. They are hewn from solid logs of mahogany . . . some as large as forty feet over all. Very often they are equipped with sail. Entire families, including the goat, the pig, and the dog, together with all household possessions and most of the house to boot, put to sea in these barrel- or flat-bottomed vessels, and cruise for hundreds of miles along the Mexican coast."

Mazatlan exhibited an hotel's "house-cat." "It attains a length, sometimes, of about eighteen feet, its variable dimensions depending upon the number of rats it has consumed. . . . The 'house-cat' belonged to the species boa-constrictor. . . . There are other novel attractions in the establishment. One looks for these in the bar; and, what may be more surprising, one sees them before taking a drink. They are domesticated spiders. Their bodies are fat, fuzzy, and underslung with respect to their high elbows or knees. Just as rat-catching has been assigned to the boa-constrictors, fly-catching is the duty of the spiders."

Gossiping and observing, George Hugh Banning went his wide-eyed way: interested in everything, he never fails to introduce that interest to others. His cheery record will bring him many friends.

E. H. G.

\* "In Mexican Waters," By George Hugh Banning. (Martin Hopkinson and Co.; 18s. net.)



## ARBITRATOR BETWEEN CHILE AND PERU: THE U.S. PRESIDENT.

FROM A PHOTOGRAPH BY J. E. PURDY AND CO., BOSTON, U.S.A.



REPORTED NOT TO HAVE SATISFIED PERU BY HIS AWARD, AS ARBITRATOR, ON THE TACNA-ARICA DISPUTE WITH CHILE: MR. CALVIN COOLIDGE, PRESIDENT OF THE UNITED STATES.

It was reported recently that President Coolidge's award as arbitrator in the dispute between Chile and Peru over the province of Tacna, including the seaport Arica, has evoked a strong protest from Peru, which is likely to cause difficulties for the United States Government. The dispute dates back to 1883, when, after the war between Chile on the one side and Peru and Bolivia on the other, Chile occupied the province. The Treaty of Ancon in 1884 provided that Tacna and Arica should remain in Chilean occupation for ten years, when their possession should be determined by plebiscite, the winning country paying the loser 10,000,000 silver dollars. Eventually, in 1922, the President of the United

States was appointed arbitrator for the interpretation of the treaty and the settlement of certain boundary questions. The disputed territory covers 9000 square miles, with a population of 30,000 to 40,000, and is very arid, but Arica is commercially important as the sea terminus of the La Paz railway. President Coolidge issued his award on March 9, and appointed General Pershing to preside over a commission of three (the other two representing Chile and Peru) to conduct the plebiscite. The Chilean representative is Señor Don Agustín Edwards, formerly Minister in London. The Peruvian objections to the award relate to the terms of the plebiscite and the qualifications of electors.



"PERIL ON THE SEA": THE WORST SUFFERERS FROM STORM AND GALE.

FROM THE PAINTING BY FRANK H. MASON, R.B.A. (COPYRIGHT.)



"GETTING IT BOTH WAYS": A FISHING-BOAT IN A ROUGH SEA.



## THE GOSPEL STORY FILMED: "I.N.R.I." AT THE PHILHARMONIC HALL.



### CHRIST'S ENTRY INTO JERUSALEM, RIDING UPON AN ASS: AN IMPRESSIVE SCENE FROM THE GERMAN BIBLICAL FILM, "I.N.R.I."

The German film "I.N.R.I.," representing scenes from the Gospel, was produced at the Philharmonic Hall on April 6. It is devoted almost entirely to the period from the entry into Jerusalem until the Crucifixion, and deals but little with the earlier years of Christ. The subject is treated in a spirit of reverence, and the great scene of the multitude at the city gate is remarkably impressive. In

the above photograph the figure representing Christ, riding on an ass, is seen in the centre foreground, faced by that of Judas, with both arms raised. In the background is the Temple. The great set for this scene was built in a Zeppelin hangar at Staaken, near Berlin. Further scenes from the film are illustrated on a succeeding double-page in this number.



THE GOSPEL STORY FILMED: SCENES FROM "I.N.R.I." AT THE PHILHARMONIC HALL.

AFTER THE BIRTH OF CHRIST AT BETHLEHEM: THE SCENE IN THE STABLE OF THE INN, WITH THE SHEPHERDS AND THEIR SHEEP, AND THE THREE KINGS (MAGI) KNEELING TO OFFER THEIR GIFTS.



CHRIST BEFORE PILATE: THE SCENE IN THE PRÆTORIUM, WITH A YOUNG GERMAN ACTOR, HERR GREGOR CHMARA, REPRESENTING CHRIST, AND HERR WERNER KRAUSS AS PONTIUS PILATE.



"THE MAID IS NOT DEAD, BUT SLEPETH": CHRIST RAISING THE DAUGHTER OF JAIIRUS—A MIRACLE SCENE FROM THE GERMAN BIBLICAL FILM, "I.N.R.I."

"AND THEY LED JESUS AWAY TO THE HIGH PRIEST: AND WITH HIM WERE ASSEMBLED ALL THE CHIEF PRIESTS AND THE ELDERS AND THE SCRIBES": CHRIST BEFORE THE HIGH PRIEST.



Easter was an appropriate time for the film-picture entitled "I.N.R.I.," founded on the Gospel narrative, which, as noted on a previous page, was produced at the Philharmonic Hall on April 6. It shows that a spirit of reverence is not incompatible with the cinematograph, and praise is due to the German producer, Hans Neumann, for the beautiful and sincere manner in which he has treated the subject of the Passion. The film deals but very slightly with the earlier years of Christ, and is devoted almost entirely to the period from the entry into Jerusalem to the Crucifixion. The scenes where he is brought before Pontius Pilate are particularly impressive. The young German actor who represents Christ is Gregor Chmara. Among the other principal actors are Werner Krauss, who plays Pontius Pilate, and Alexander Granach, who appears as Judas Iscariot. The Madonna is played by Henny Porten, and Mary Magdalen by Asta Neilson. A film of this nature is not dealt with in the ordinary way so far as censorship goes, and a special showing was given to the London County Council, who consented to its public exhibition at the Philharmonic Hall. It is to be regretted that "I.N.R.I." cannot be more extensively shown in London. In a message to his London agent, Herr Neumann, the producer, said: "Please convey my heartiest thanks to the English clergy for the reception which they have given to my film."



## TEA AND CLOCK-GOLF BY THE SEA: HOLIDAY HOURS AT "THE PEARL OF THE RIVIERA."

DRAWN BY OUR SPECIAL ARTIST ON THE RIVIERA, STEVEN SPURRIER, R.O.I.

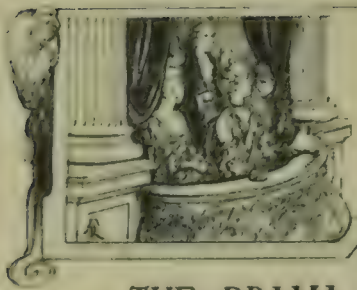


UNDER THE SPRING SUN OF THE RIVIERA: AFTERNOON TEA IN THE OPEN AIR AT CANNES, OUTSIDE THE GALERIES DES FLEURIS,  
BETWEEN THE SHOPS AND THE LAWNS FOR CLOCK-GOLF.

At Cannes, "the pearl of the Riviera," the breath of Spring is balmy than in our bleak northern island, and the sun provides warmth enough to permit of afternoon tea in the open air. A favourite rendezvous at that time of day is to be found at the Galeries des Fleurs, a rectangular space surrounded by very attractive shops, which open on to a verandah-like courtyard. The outer arches give access to two lawns, which are arranged for the purpose of clock golf amid pleasant surroundings. Tea is served at tables placed between the shops and the lawns, and at one end of the enclosure there is a gate leading

to the Pointe de la Croisette, the headland which terminates the beautiful curve of the bay. Cannes, it may be recalled, originally owed its popularity to Lord Brougham, who in 1831, while on his way to Naples, was held up by quarantine regulations at the Gulf of Naples, and was so delighted with the climate that he bought an estate there. He wintered at Cannes every year, and sang its praises to such a tune that its fame grew both as a health and holiday resort.—(Drawing Copyrighted in the United States and Canada.)





# The World of the Theatre.



## THE DRAMA OF SUSAN GLASPELL.—THE MEMOIRS OF SIR J. FORBES-ROBERTSON.

THE production of "The Verge" by Miss Sybil Thorndike and the Pioneer Players introduces another of the younger school of American dramatists to our stage. We have recognised the genius, the veracity, and poetic imagination of Eugene O'Neill; and "The Adding Machine" of Elmer Rice, produced by the Stage Society twelve months ago, was provocative enough to prove its originality. It was praised and damned with superlatives, the best tribute of all. Now we have an example of the drama of Susan Glaspell—a perplexing, unusual, and disturbing play—and, whatever conclusions we may come to on its merits, this at least is uncontroversial: it is curiously different and curiously alive.

Perhaps the most salient feature of modern literature is its intense subjectivity. We grow more and more intimate on paper, and the author's study is no longer an observation post, but a confessional. The rich resilience of impersonal writing has given place to the subtler tones of self-revelation. Croce in one of his illuminating essays says the fountain head of this modern development is the philosopher of Geneva, for the intimate nature of his "Confessions" opened the doorway of literature to woman. Certainly if we look back, we find that before she took up the pen seriously all writing in its broad outlines was essentially objective. Elizabethan literature reveals little of the author's personality. What do we know of Lyly from the "Euphues" or of Sidney from the "Arcadia"? Shakespeare remains, in the happy phrase of Hueffer, "a smile and a couple of anecdotes"; and this aloofness of the novelist and dramatist pursues us down to the middle of the nineteenth century. The change came in the novel. A shy, prim little parson's daughter exploded her emotional dynamite and horrified everybody. We recall Mrs. Carlyle's satirical exclamation when she met George Eliot: "What! She an improper female!" Yet Charlotte Brontë had only made the novel a medium to express herself. She was a woman, and a woman is not content merely to describe life; she wants to talk about it. She is anxious to pour out her soul. What Charlotte Brontë did for the novel, Susan Glaspell is doing for the play. She is making it effeminate. I do not use the word in any derogatory sense. In a word, she has broken away from the masculine tradition.

Now, what are the feminine qualities?—for "woman is not undeveloped man, but diverse." She responds differently to the same stimuli. She looks on life through her emotions, and feels it through her intuitive sense. Her peculiar genius enables her to arrive at truth not so much by logical and constructive reasoning as by instinct. It is essentially a psychological difference. Her qualities lie in subtlety rather than in vigour, in nuances rather than in bold observations. Her intimate self-analysis makes her sharply sensible to the crude brutalities of the world, and against these she revolts with passionate intensity.

The woman dramatists have not up to now expressed completely the feminine psychical point of view. They have been imitators, and, like the early woman novelist, mentally donned breeches and hose. Their apprenticeship to play-making has been comparatively short, and let it be granted they have accomplished many fine things. It would be easy to name a dozen women dramatists of distinction, but not one to rank with the greatest. Yet in the novel they rival men, because there they have found themselves. They have expressed Life in their own terms, and these are complementary and supplementary to man's view. They have struck three fresh notes in literature—intimacy, passion, and revolt. This is Susan Glaspell's distinction. She has carried these feminine characteristics into the drama. Her plays are different

and curiously alive because her mind is unfettered by masculine predilections. She has forsaken the beaten track and explored new territory. She has dug deep the wells of her own soul. This has moved her to excited revolt, and in such a mood we are bound to get exaggeration and sometimes hysteria. We find these qualities in her single novel, "Fidelity"—in many ways a remarkable book. It prevents her from seeing life steadily and seeing it whole, and so in this story of the Middle West of the United States we are aware, in spite of the fine characterisations and narrative power, that she has been guilty of over-emphasis in order to throw into relief the spiritual torment of her heroine.

This is precisely the experience we have of "The Verge." Claire is a super-sensitive soul reacting against the coarser commonplaces of the male. She denies love in the search for it, kills life in her desire for it, and ends her Calvary

Susan Glaspell has a wonderful mastery over stage resource, and she can actualise with a fineness that is beyond man's more blundering touch. This is very apparent in her play "Bernice"—arresting in its simplicity, in its startling lucidity and insight, and, above all, in her original treatment. Bernice is the central character of the story, her influence is persuasive, and we never once challenge her reality. Yet she never appears on the stage. We never once meet her. It is a remarkable play technically. It is more remarkable as an example of a woman's drama, for the whole effect is won by delicate subtleties and the almost uncanny power she possesses of dramatically expressing her intuitive insight into complexity of character. Perhaps her finest play is "Inheritors," a play I should like to see staged. The nature of the theme—how America has sold her birthright of freedom—has such a healthy foundation that the dramatist preserves a balance and normality not to be discovered in "The Verge." Again there is no attempt at the logic of argument, no trespassing into the masculine expression. A woman's heart and keen intuition are behind the vision. It is written with rare delicacy and with moving power. The opening act is an epic of simplicity. The characters live and the action reveals. There are passages of striking phrase, and from first to last it is informed with a moving sincerity.

In Susan Glaspell's drama the playwright is very near to us. There are times when she is so intimate that we almost feel to be intruders. Though she has practically no humour, she has an artistic conscience which disciplines her work. Though she sometimes stretches the limits beyond the verge so that her language falls perilously near banality, she compensates us by splendid utterance in fine moments of inspiration. She has created a truly feminine drama—intuitive, passionate, excitable, rebellious, lucid, and intensely spiritual. The drama of Susan Glaspell more nearly touches greatness than any yet created by woman. ("The Verge," "Bernice," "Inheritors." Published by Benn; 4s. net.)



RECIPIENTS OF THE DOUBLE AWARD BY "THE SKETCH" FOR THE BEST PIECE OF ACTING IN MARCH: MR. JOSEPH COYNE (LEFT) AND MR. GEORGE GROSSMITH AS JIMMY AND BILLY, IN "NO NO NANETTE," AT THE PALACE—AN ADMIRABLE PIECE OF STAGE "TEAM WORK." As our readers are aware, "The Sketch" makes an award every month to the actor or actress judged to have given the best performance on the London stage during that period. For the month of March the judges decided to award the distinction jointly to Mr. Joseph Coyne and Mr. George Grossmith for their excellent "team work" in "No No Nanette" at the Palace Theatre, the quality of each performance being inseparable from the other. Mr. Coyne plays Jimmy Smith, the soft-hearted millionaire whose guileless generosity entangles him with the fair sex; and Mr. Grossmith is his lawyer, Billy Early, whose advice leads to further complications.

Photograph by Pollard Crowther, F.R.P.S., taken specially for "The Sketch."

of spiritual ferment in complete madness. Susan Glaspell has attempted to dramatise that borderland where delicate spirits, painfully conscious of their prisons in the flesh, sometimes wander. Only a woman could have created Claire—erotic, neurotic, abnormal, and yet alive. Defying all ordinary psychological standards, remote from concrete life, strange and appalling in her queer, inchoate language that is full of revolt against the repetition of life, we feel in her presence that an intense and passionate emotion has gone into her creation. But there is something like horror behind this poignant beauty, and madness behind this dramatic power. "The pain of infinite hearts that yearn" is the genuine stuff of tragedy, but in "The Verge" subjectivity is driven to its deepest roots. Acute sensitivity, painful probing, and over-emphasis of the intuitions has created a woman with a mind diseased. Let us have a drama with its head among the stars, but for heaven's sake let us keep its feet firmly planted on the earth.

tion. He had presence and a glowing voice. To go further is impossible, for in his hands character achieved unexpected beauty. It was Hazlitt who said that great acting was always illuminating. Yet in this book he confesses his nervousness. Nay, it was that very temperamental uneasiness, which he instances as not suited to the stage, which paradoxically strikes at the root of his greatness as an actor. He achieved greatness in great parts where the whole being of him could sink into the character. There was no uneasiness then. This is a happy and illuminating book, radiating courtesy and full of good stories. We see him as a boy, we read of his days at school and as an art student. We learn how he found himself in the theatre, and of his many happy friendships. And finally, when we close the book, we feel that here is the true artist and the gentleman, "a very perfect gentle knight," and may he long be spared to enjoy his well-won freedom!

G. F. H.



## An "Omwoleko" Before the Duke and Duchess of York: Royal Visitors in Uganda.



AT ENTEBBE PIER: THE S.S. "CLEMENT HILL," IN WHICH THE DUKE AND DUCHESS OF YORK ARRIVED, ESCORTED BY 200 NATIVE WAR CANOES.



THE KABAKA'S MUJAGUZU AND OTHER NATIVE DRUMS: A PICTURESQUE SCENE AT MENDO, DURING THE OMWOLEKO (REVIEW) BEFORE THE DUKE OF YORK.



ROYAL VISITORS AT GOVERNMENT HOUSE, UGANDA: THE DUKE AND DUCHESS OF YORK IN A GROUP WITH THE ACTING GOVERNOR, MR. E. B. JARVIS.

The Duke and Duchess of York landed at Entebbe, from the steamer "Clement Hill," on February 14, and were met on the pier by Mr. E. B. Jarvis, the Acting-Governor of Uganda. They motored to Government House, where a reception and garden party were held. On the 17th they visited Mengo, the native capital, where they were welcomed by Daudi Chwa, the Kabaka (or King) of Buganda, and his Queen, who are seen in the lower right-hand photograph.



THE CLIMAX OF THE OMWOLEKO: THE LEADING WARRIOR SALUTES BEFORE THE DAIS—SHOWING THE DUKE OF YORK (THIRD FROM RIGHT) AND THE DUCHESS (EXTREME RIGHT).

The Duke invested King Daudi with the K.C.M.G., and received presents. The proceedings closed with a review (*omwoleko*) of native warriors, and a sham fight. A picturesque feature was the appearance of the native drums, headed by the Kabaka's big drums, called *mujaguzu*. The warriors marched past, uttering their tribal cries, and the climax came when their leader (as shown above) advanced to the dais and gave the salute.—[PHOTOGRAPHS SUPPLIED BY PHOTO. ILLUS. CO. AND C.N.]

## Lord Balfour in Palestine: Scenes during His Visit to Open the Hebrew University.



LORD BALFOUR AT TEL-AVIV, NEAR JAFFA: LISTENING TO A SPEECH OF WELCOME BY DR. BOGARCHOW, PRINCIPAL OF THE TEL-AVIV SECONDARY SCHOOL.



AT THE FIRST MODERN JEWISH AGRICULTURAL SETTLEMENT IN PALESTINE: LORD BALFOUR (CENTRE) AT RISHON-LE-ZION, A CENTRE OF THE WINE-MAKING TRADE.



SIGNS OF ARAB OPPOSITION TO ZIONISM AND LORD BALFOUR'S VISIT: BLACK FLAGS HUNG FROM HOUSES IN JERUSALEM.

Lord Balfour's visit to Palestine, which caused rejoicings among the Jews and opposition among the Arabs, brought into prominence the racial discord in that country. In opening the Hebrew University at Jerusalem on April 1, Lord Balfour made an effort towards reconciliation: "I hope," he said, "the Arabs will remember that in the darkest days of the Dark Ages, when Western civilisation



A GUARD OF HONOUR TO THE EARL OF BALFOUR AT THE OPENING OF THE HEBREW UNIVERSITY: THE PALESTINE POLICE BAND (ALL JEWS) WITH THEIR CONDUCTOR, CAPTAIN SILVER (FOREGROUND).

appeared almost extinct and smothered under barbaric influences, it was the Jews and Arabs together who gave the first sparks of light which illuminated that gloomy period. If in the tenth century, for example, Jews and Arabs could work together for the illumination of Europe, cannot Jews and Arabs work now in co-operation with Europe?"—[PHOTOGRAPHS BY C. N., "THE TIMES," AND TOPICAL.]

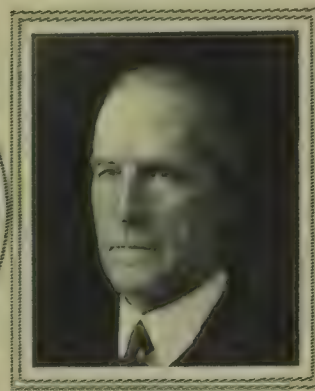


## AT HOME AND ABROAD: NOTABLE PERSONALITIES AND OCCASIONS.

PHOTOGRAPHS BY KEYSTONE, RUSSELL, DUPONT (NEW YORK), VANDYK, THE "TIMES," L.N.A., AND TOPICAL.



AN AUTHORITY ON RAILWAYS: THE LATE SIR W. M. ACWORTH.



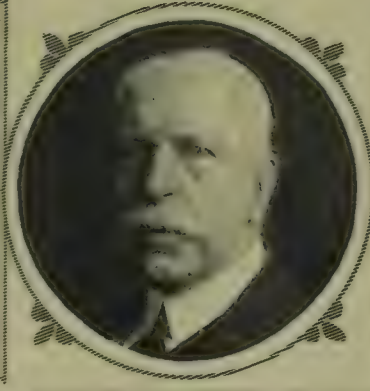
NEW CHAIRMAN, PORT OF LONDON AUTHORITY: LORD RITCHIE OF DUNDEE.



A GREAT TENOR: THE LATE M. JEAN DE RESZKE, AS HE WAS IN HIS PRIME.



SECOND SEA LORD: THE LATE VICE-ADMIRAL SIR MICHAEL CULME-SEYMOUR, BT.



RETIRING: SIR W. NOTT-BOWER, CITY POLICE COMMISSIONER FOR 23 YEARS.



THE PRINCE OF WALES SALUTED BY THE ATLANTIC FLEET ON HIS WAY TO AFRICA: THE "REPULSE" (CENTRE) PASSING THROUGH THE LINES.



MR. GUSTAV HOLST'S NEW OPERA, "AT THE BOAR'S HEAD"—(L. TO R.) PRINCE HAL, POINS, AND FALSTAFF (MR. NORMAN ALLIN).



FRENCH EX-MINISTER OF FINANCE: M. CLÉMENTEL, WHO RECENTLY RESIGNED.



THE NEW FRENCH MINISTER OF FINANCE: M. DE MONZIE.



THE JUDGE BEFORE WHOM THE DENNISTOUN CASE WAS TRIED: MR. JUSTICE MCCARDIE, WHOSE RECENTLY DELIVERED JUDGMENT WAS OF GREAT INTEREST.



FOUND DEAD IN THE IRAQ DESERT: FLYING-OFFICER DONALD RAMSAY STEWART.



FOUND DEAD IN THE IRAQ DESERT: FLIGHT-LIEUT. W. C. DAY, M.C.

Sir William Acworth, who was a great authority on railway economics, was at one time English tutor to the ex-Kaiser and his brother, Prince Henry of Prussia.—Lord Ritchie has long been Vice-Chairman of the Port of London Authority, of which he has now been elected Chairman, on the resignation of Lord Devonport.—Jean de Reszke, the great tenor, was born at Warsaw in 1850, and was at the height of his fame between 1887 and 1900.—Sir Michael Culme-Seymour commanded a sub-division of the Grand Fleet at Jutland. Last year he became Second Sea Lord of the Admiralty.—Sir William Nott-Bower has resigned after 23 years' service as Commissioner of Police of the City of London.—The "Repulse," with the Prince of Wales on board, passed through the lines of the Atlantic Fleet, off Vigo, on March 30. He landed at Bathurst, West Africa, on April 4.—Mr. Gustav Holst's new opera, "At the Boar's Head," based on

the tavern scenes in "Henry IV.," was produced at Manchester by the British National Opera Company on April 3.—M. Clémentel resigned as Finance Minister on April 2. M. de Monzie accepted the post on condition that the Embassy to the Vatican should not be abolished.—In his judgment on the Dennistoun case, delivered on April 3, Mr. Justice McCardie said that such cases "give a wholly false impression of English social and family life."—Last July two young R.A.F. officers in Iraq—Flight-Lieut. W. C. Day, M.C., and Flying Officer Donald Ramsay Stewart—were reported missing after a forced landing. Their machine was found, but no trace of them. A few weeks ago their bones were discovered 10 and 17 miles away respectively. They had evidently lost their way in attempting to reach the railway, and had died from heat exhaustion. Flying-Officer Stewart was a son of Mr. Allan Stewart, a well-known artist, formerly attached to this paper.



## BLINX AND BUNDA: A TOUR ROUND THE "ZOO"—No. VI.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY J. A. SHEPHERD.

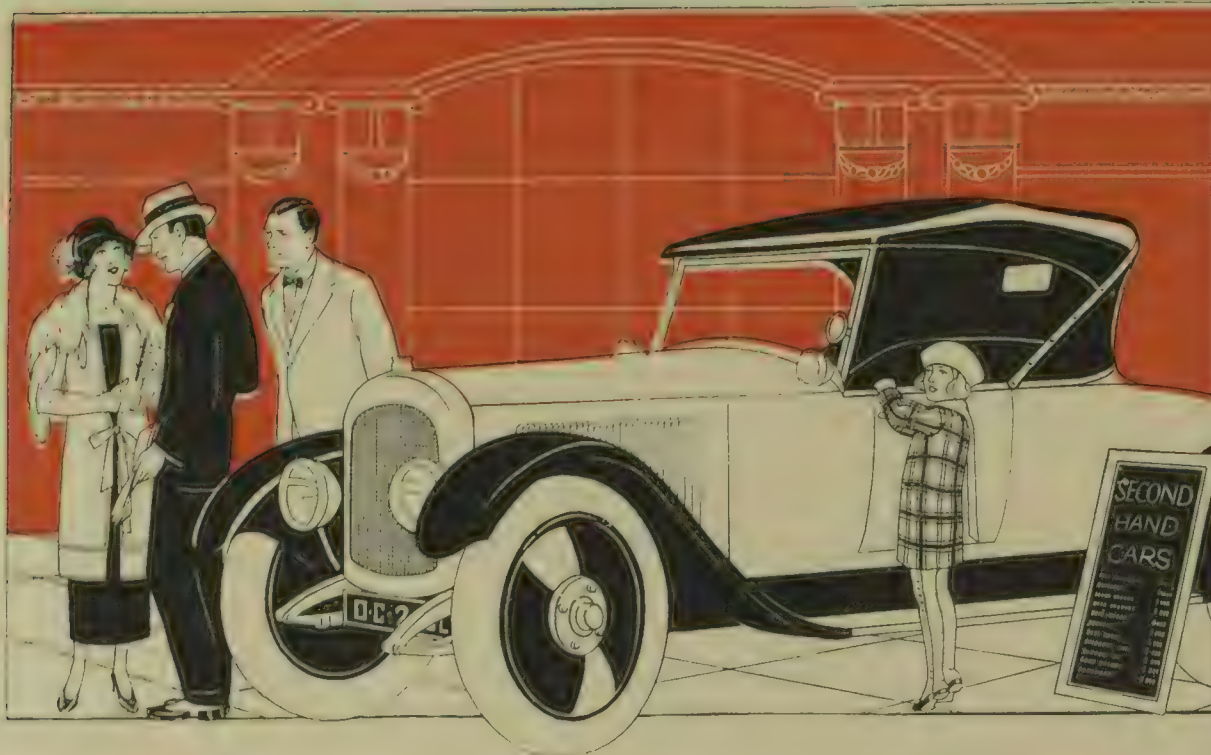


### THE TAKIN AND THE "TAKE-IN": BLINX LOSES FAITH IN BUNDA AS AN AUTHORITY ON NATURAL HISTORY.

Bunda: "Now this is the hippopotamus." Blinx: "I didn't know hippopotamuses had horns, Bunda." Bunda: "No, of course, it's a rhinoceros. Ha! ha! ha! always confuse the two." The Creature in Question: "Wrong again! I'm a takin." Blinx: "And

you're a 'take-in,' too, Bunda!" ("The takin," adds Mr. Shepherd, "is the rarest animal in the Gardens. It is a native of the almost inaccessible mountains of Eastern Tibet.")—[Drawing Copyrighted in the United States and Canada.]





# Advice to buyers of used cars

When buying a second-hand car there are certain points to keep in mind if you want lowest possible operating costs and the best running engine :

1. If any parts are badly worn they should be replaced. Do not be led into believing that heavy oil can take the place of worn metal. It cannot. While heavier oils may sometimes seem to give better compression, the lubrication system of the car may be designed for the use of light or medium oil. To use heavier oil than that specified in the Mobiloil Chart of Recommendations may rob expensive bearings and other parts of needed protection.

2. Be sure to get the grade of Mobiloil specified for your make of car, and for *the year in which your car was built*. Do not assume that the 1920 and 1924 models use the same grade. Many engines have changed in design during the past few years.

3. If your car is over five years old, write to us for specific advice. *In writing, be sure to state make, model and year.*

Whether your car is new or second-hand, follow the Chart of Recommendations and ensure scientifically correct lubrication.



## Mobiloil

Make the Chart your Guide

### Chart of Recommendations (ABRIDGED EDITION)

## MOTOR CARS

The correct grades of Gargoyl Mobiloil for engine lubrication of motor cars are specified in the Chart below.

**How to** E means Gargoyl Mobiloil "E"  
**Read the** Arc means Gargoyl Mobiloil "Arc"  
**Chart:** A means Gargoyl Mobiloil "A"  
BB means Gargoyl Mobiloil "BB"  
TT means Gargoyl Mobiloil "TT"  
B means Gargoyl Mobiloil "B"

Where different grades are recommended for summer and winter use, the winter recommendation should be followed during the entire period when cold temperatures may be expected.

This Chart of Recommendations is compiled by the Board of Automotive Engineers of the Vacuum Oil Company, Ltd., and represents their professional advice on correct automobile lubrication.

NAME OF CAR	1924		1923		1922		1921	
	Summer	Winter	Summer	Winter	Summer	Winter	Summer	Winter
A.C., 4-Cyl. ...	BB	A	BB	A	BB	A	BB	A
A.C., 6-Cyl. ...	A	A	BB	A	BB	A	A	A
Alvis ...	BB	A	BB	A	BB	A	BB	A
Armstrong-Siddeley ...	BB	A	BB	A	BB	A	BB	A
Arrol-Johnston ...	BB	A	BB	A	BB	A	BB	A
Austin, 20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Austin (All other Models) ...	A	A	A	A	A	A	A	A
Bean, 11.9 h.p. ...	A	A	A	A	BB	A	BB	A
Bean, 14 h.p. ...	BB	A	A	A	A	A	A	A
Belsize, 9 h.p. (Bradshaw Model) ...	BB	A	BB	A	BB	A	BB	A
Belsize, 15 h.p. ...	BB	A	BB	A	BB	A	BB	A
Belsize (All Other Models) ...	A	A	A	A	A	A	A	A
Bentley ...	BB	A	BB	A	BB	A	BB	A
B.S.A., 10 h.p. ...	B	BB	B	BB	B	BB	B	BB
B.S.A., 14 h.p. ...	A	A	A	A	A	A	A	A
B.S.A. (All other Models) ...	A	A	A	A	A	A	A	A
Buick ...	A	Arc	A	Arc	A	Arc	A	Arc
Calcott ...	A	A	A	A	A	A	A	A
Chevrolet ...	Arc	Arc	Arc	Arc	Arc	Arc	Arc	Arc
Citroen, 7.5 h.p. ...	A	A	A	A	A	A	A	A
Citroen, "Caddy" ...	BB	BB	BB	BB	BB	BB	BB	BB
Citroen (All other Models) ...	BB	A	BB	A	BB	A	BB	A
Crossley, 14 h.p. ...	A	A	A	A	A	A	A	A
Crossley (All other Models) ...	BB	A	BB	A	BB	A	BB	A
Cubitt ...	A	A	A	A	A	A	A	A
Daimler, 12 h.p. ...	A	A	A	A	A	A	A	A
Daimler, 16 h.p. ...	A	Arc	A	Arc	A	A	A	A
Daimler (All other Models) ...	A	A	A	A	A	A	A	A
Durant ...	Arc	Arc	Arc	Arc	Arc	Arc	Arc	Arc
Essex ...	A	Arc	A	Arc	A	Arc	A	Arc
Fiat (Models 501-2-5-10-19) ...	BB	A	BB	A	BB	A	BB	A
Ford ...	E	E	E	E	E	E	E	E
Galloway ...	BB	A	BB	A	BB	A	BB	A
G.W.K. ...	BB	A	BB	A	BB	A	BB	A
H.E. ...	BB	A	BB	A	BB	A	BB	A
Hotchkiss ...	A	A	A	A	A	A	A	A
Hudson Super Six ...	A	Arc	A	Arc	A	Arc	A	Arc
Humber, 8 h.p. ...	A	A	A	A	A	A	A	A
Humber, 15.9 h.p. ...	BB	A	BB	A	BB	A	BB	A
Humber (All other Models) ...	BB	A	BB	A	BB	A	BB	A
Jowett ...	A	A	A	A	A	A	A	A
Lagonda ...	A	A	A	A	A	A	A	A
Lancia (Dikappa and Trikappa) ...	A	A	A	A	A	A	A	A
Lancia (Lambda) ...	A	Arc	A	Arc	A	A	A	A
Lancia (All other Models) ...	A	A	A	A	BB	A	BB	A
Maxwell ...	A	Arc	A	Arc	A	Arc	A	Arc
Morris-Cowley ...	A	Arc	A	Arc	A	Arc	A	Arc
Morris-Oxford, 11.9 h.p. ...	A	A	A	A	A	A	A	A
Morris-Oxford (All other Models) ...	A	A	A	A	A	A	A	A
Napier ...	A	A	A	A	A	A	A	A
Overland ...	A	Arc	A	Arc	A	Arc	A	Arc
Peugeot, "Quad" ...	BB	A	BB	A	BB	A	BB	A
Peugeot, 11 h.p. ...	A	Arc	A	Arc	A	A	A	A
Peugeot, Sleeve Valve ...	A	Arc	A	Arc	A	A	A	A
Peugeot (All other Models) ...	BB	BB	BB	BB	BB	BB	BB	BB
Renault, 8.3 h.p. ...	A	A	A	A	A	A	A	A
Renault (All other Models) ...	BB	A	BB	A	BB	A	BB	A
Riley ...	BB	A	BB	A	BB	A	BB	A
Rolls-Royce ...	BB	A	BB	A	BB	A	BB	A
Rover, 8 h.p. ...	BB	BB	BB	BB	BB	BB	BB	BB
Rover (All other Models) ...	BB	A	BB	A	BB	A	BB	A
Salmson ...	BB	A	BB	A	BB	A	BB	A
Standard ...	BB	A	BB	A	BB	A	BB	A
Star, 15.9 h.p. ...	A	A	A	A	A	A	A	A
Star (All other Models) ...	BB	A	BB	A	BB	A	BB	A
Studebaker ...	A	Arc	A	Arc	A	Arc	A	Arc
Sunbeam, 24 h.p. ...	A	A	A	A	A	A	A	A
Sunbeam (All other Models) ...	A	A	A	A	A	A	A	A
Swift ...	A	A	A	A	A	A	A	A
Talbot, 14 & 16 h.p. ...	A	A	A	A	A	A	A	A
Talbot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq, 16 h.p. ...	A	A	A	A	A	A	A	A
Talbot-Darracq (8 Cyl.) ...	A	A	A	A	A	A	A	A
Talbot-Darracq (All Other Models) ...	A	BB	A	BB	A	A	A	A
Unic ...	A	Arc	A	Arc	A	Arc	A	Arc
Vauxhall, 23/60 h.p. ...	A	A	A	A	A	A	A	A
Vauxhall, 25 h.p. ...	A	A	A	A	A	A	A	A
Vauxhall (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Vulcan, 10 h.p. & 20 h.p. Sports ...	A	A	A	A	A	A	A	A
Vulcan (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Wolseley ...	BB	A	BB	A	BB	A	BB	A

**GEAR BOX and BACK AXLE**  
Correct Lubrication recommendations are shown on the complete Chart exhibited in all garages.

### REMEMBER :

Ask for Gargoyl Mobiloil by the full title. It is not sufficient to say "Give me a gallon of 'A' or 'BB'." Demand Gargoyl Mobiloil "A" or Gargoyl Mobiloil "BB," or whichever grade is specified for your car in the Chart of Recommendations.

HEAD OFFICE: Caxton House, Westminster, S.W. 1  
WORKS: Birkenhead and Wandsworth

BRANCH OFFICES: *Belfast* *Bristol* *Dublin* *Liverpool* *Newcastle-on-Tyne*  
*Birmingham* *Cardiff* *Glasgow* *Manchester* *Sheffield*

# VACUUM OIL COMPANY, LTD





## THE WORLD OF SCIENCE.



### "THE ANTIQUITY OF MAN": SIR ARTHUR KEITH'S BOOK.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

It will come as a surprise to many to be told that "England, our England," was a part of the Garden of Eden. Yet Sir Arthur Keith assures us that this was so. He goes on to add, however, that this garden was nowhere the sanctuary pictured for us in the Pentateuch. Rather it was a wild and uncouth jungle, where the first men fought for their lives with wild beasts, and sought shelter in dark caves or gaping, draughty rock-shelters! But man, in those far-off days, matched his environment, for he was an unlovely creature, coarse and brutal in appearance and savage in disposition, giving no promise of the beauty of form and character which were to crown his later years.

As a corrective to our vanity, and as a source of inspiration when despair as to our future overwhelms us, the study of mankind in these wild and primitive stages of his development is to be commended. Professor Sollas recently essayed the task of presenting us with the essential facts concerning these savage times. And this effort has now been followed up by Sir Arthur Keith, with a wealth of detail which must satisfy the most rapacious. Much of this story he told us some ten years ago. But to-day he needs two volumes wherein to say all that has to be said. ("The Antiquity of Man." Second Edition. Two vols. Williams and Norgate, Ltd.; 25s. net.)

The new edition has become necessary owing to the discovery of yet more "missing links," which the self-satisfied but uninformed critics are always derisively demanding. Their lack of intelligence or of intellectual honesty, or both, warps the little judgment they have. Hence the attitude of banter-

remains. He can never appreciate to the full the striking peculiarities of the skulls of the Mousterian man of Europe, the Broken Hill or Boskop man of Africa, the Talgai man of Australia, or the yet older Java and Piltdown men. These are relics of immense importance to the physical anthropologist. They are so many buttresses of his faith. They must be handled, and handled often, till their several peculiarities are burnt in upon the mind. Nevertheless, he who would lay the foundations for at least a broad, general grasp of the essential features of man's evolu-

While in all essentials the prognostications of the men of science as to the nature of the "missing links" which might be expected to turn up have been amply confirmed, the successive discoveries made during the last fifty years have brought to light some most unexpected features. The Piltdown man, for example, combined a most extraordinarily ape-like lower jaw with a forehead as smooth as in modern man.

One would have expected beetling brows and receding forehead even more exaggerated than in the later Mousterian man. The discovery of the African man from Broken Hill brought yet another surprise. For the forehead was more like that of a gorilla than a man, while the face and jaws were no less in conflict with our preconceived harmony between correlated characters. These, however, are details which do not affect the main issue.

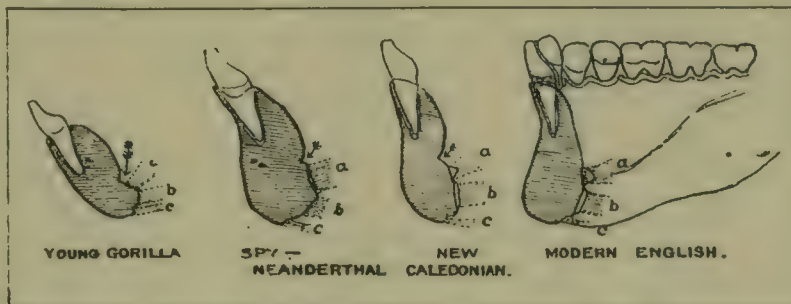
Many will naturally hope to satisfy their curiosity as to the source of the men of European type, for this intimately concerns ourselves; and they will find what they seek in these pages. We have only circumstantial evidence to guide us, but this evidence points to the Pleistocene temperate lands, stretching from Afghanistan in the east to Morocco in the west—lands which are now reduced to sandy wastes—as the early homeland of the "white man." That is to say, according to the time-scale adopted

in this book, we are taken back to somewhere round about one hundred thousand years ago. This is a more modest estimate than is current to-day; but Sir Arthur gives his reasons for reducing by half the estimate of Professor Sollas and others.

One of the most striking features of this book is its constant appeal to facts. These are set forth with a singular felicity of expression. Its pages are crammed with facts, cemented by the minimum amount of theory.

Nevertheless, one never loses the sense of Life. No matter what aspect of these bones of dead men is being discussed, there is always a feeling that these men once lived, and revelled in their living, harsh though that living may have been. Good Bishop Usher might have deplored the merciless way in which his Chronology has been demolished, yet he would have forgiven this for the sake of the new insight into the history of our race afforded him by the pages of this book.

There is just one more point which calls for mention here. Sir Arthur Keith makes no mystery about the sources of his information. He gives the methods by which he arrives at his conclusions, yet without the use of all the technical terms employed by the anthropologist when in his laboratory; so that he who runs may read—and, having read, he will think the more of his fellow man for ever after.



CONTRASTS IN CHINS: SECTIONS OF THE LOWER JAW OF A GORILLA, NEANDERTHAL MAN, A NATIVE OF NEW CALEDONIA, AND A MODERN ENGLISHMAN.

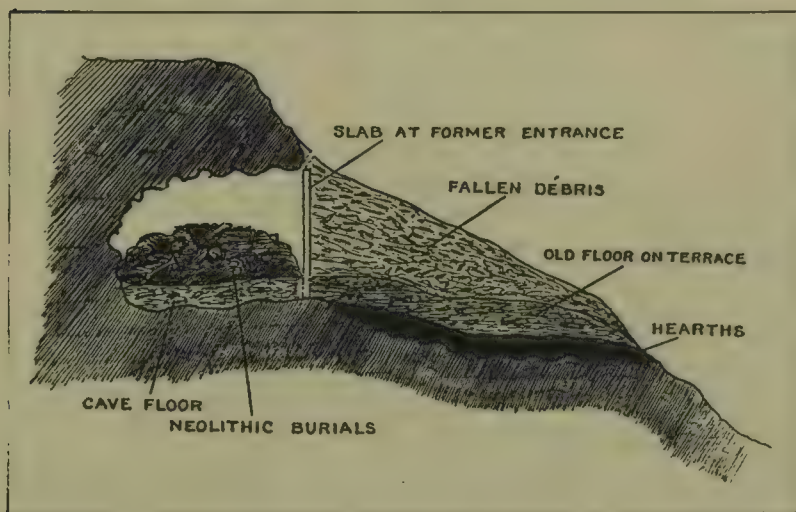
"Here we see successive changes in the evolution of the human chin, passing from the stage seen in the young gorilla—and, incidentally, in Piltdown man—to the modern Englishman. As the cheek-teeth decreased in size, so the jaw shortened up along its upper border, thus causing the lower to project to form the chin."

tion will attain his end by a careful study of the fine presentations of these skulls which accompany the descriptions of these "Key-stones."

It will not suffice, however, to form fairly vivid mental images of these types. They must be accompanied by a sense of their place in the time-scale. In this, however, the novice is more than likely to suffer a little bewilderment, and this because Sir Arthur has persuaded himself that men of the modern type are to be accorded an antiquity at least as great as that of Mousterian man. With all due deference we venture to express the opinion that the evidence he gives in support of his most emphatic statements on this head is to be regarded as dubious. He admits as much in his discussion of the now famous Castenedolo skull found in Pliocene strata at Castenedolo (Colle di Vento) so long ago as 1860. Twenty years later, further remains were found on the same site, and this discovery caused a re-examination of the original and almost

forgotten skull, of which a figure is given in the book.

Even more prominence in this connection is given to the Galley Hill skull, found in the Thames Valley in 1888. The reiterated insistence on the antiquity of this skull seems, to some of us, almost tantamount to the contention that the Galley Hill man preceded his ancestors! When doctors differ, who shall decide? Sir Arthur can, and does, quote many men who can speak with authority who are of his opinion as to the age of this skull. But with perfect frankness, as becomes a man of science, he quotes the views of other authorities, of no less weight, who disagree with his conclusions. This is a theme, however, which cannot profitably be pursued here when so much else remains to be said.



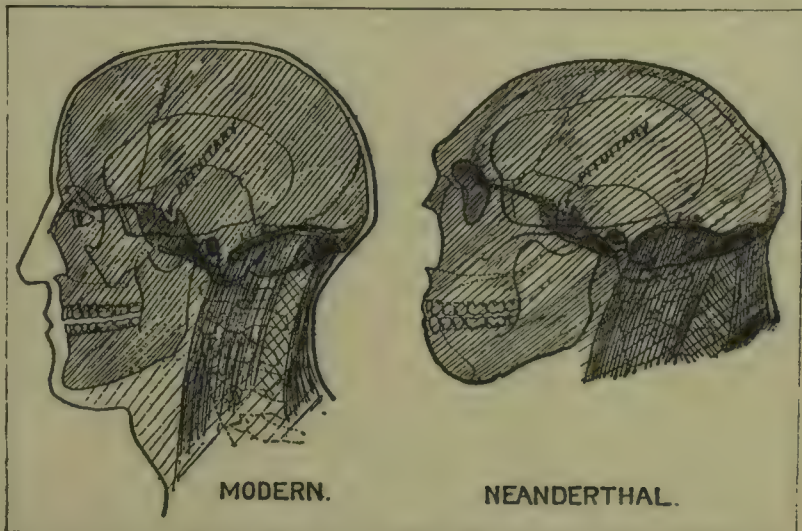
A DISCOVERY THAT DATED BACK THE STORY OF MAN: A SECTION OF THE CAVE EXPLORED BY LARTET, NEAR AURIGNAC, IN 1860.

"When first opened, this cave contained a number of bodies of Neolithic people piled one on the other. The cave seems finally to have been closed by a slab of stone. Excavations in the floor of the cave revealed remains of a still older race, as well as of the bones of animals they had slain in the chase. It was this discovery which convinced Sir Charles Lyell that man's history went beyond the Neolithic Age."

ing superiority they assume in order to conceal their ignorance whenever they venture to discuss the enthralling problem of the Origin of Man. Such as prefer to bask in a fool's paradise will probably decide to leave these two volumes severely alone. But all who love knowledge will turn to them again and again, with gratitude to their author.

In a carefully wrought Preface we are told that "the Garden of Eden was world-wide... it extended to the most distant lands of Africa, Australia, Asia, and America. Nor was the drama of the Garden enacted in a single morning: it has been going on for a million years, and is still unfinished. There have been many scenes, and we can see no signs of the curtain being rung down on the last of them. The drama of man's evolution... was not staged in a favoured meadow, for a single performance: it is still proceeding in our slums, country cottages, and palaces, just as it did in the days when man's only roof was the wide dome of the sky."

The average reader, turning to these pages for enlightenment, will of necessity suffer one great disadvantage, in that he will lack the necessary insight which can be gained only by long study of human



THE POISE OF THE HEAD IN THE MODERN AND NEANDERTHAL TYPES OF MAN: A REMARKABLE CONTRAST.

"This striking contrast between the modern type of human skull and that of the ancient, Palaeolithic, Stone-Age man enables one to see at a glance the remarkable reduction in the size of the face and jaws, and the great increase in the size of the brain-case, which have marked the evolution of modern man." The Gibraltar skull was used as the basis for the drawing of the Neanderthal type, a lower jaw being modelled from one of the mandibles found at Spy.



# PERSONAL PORTRAITS—BY WALTER TITTLE. ROSE MACAULAY.



WALTER TITTLE'S PORTRAIT OF A DISTINGUISHED NOVELIST:  
MISS ROSE MACAULAY.

WHILE reading that excellent book, "Told by an Idiot," I found my mind divided between a very great admiration of the work of its author and a more or less conscious effort to identify a self-portrait among the characters of this chronicle. To Rome she bears a rather marked physical resemblance, and shares the exquisiteness of mind of that clearly-drawn individual, failing a bit in the fastidious foppishness that is to such a marked degree a part of the picture. When Imogen appeared on the scene I was inclined to the conclusion that Rome was a portrait, an external one at least, of the author as she would like to be, but that the new arrival possessed more of her actual psychology, and was more the result of her creator's experience and introspection than the elegant *exquisite* of the daintily managed monocle. Knowing Miss Macaulay's aversion to portraits of herself, verbal or otherwise, I am quite sure that she intended to omit altogether from this unmistakable family group any representation of herself whatever, though in this she attempted the impossible. There is no escaping the element of self that is our principal source of material in any creative work, and it is merely my opinion that a rather complete self-portrait is divided between these two personalities in this able book. So, as its author, with a shyness verging on timidity, begged that I should write as little as possible about her, I can merely advise that the image be sought in semi-concealed autobiographical form in "Told by an Idiot," modifying Rome as the external likeness and Imogen as the internal one.

Miss Macaulay lives at Beaconsfield, adding to the lustre cast upon that charming town by Mr.

other view would be better than that. Much amusing banter resulted, and finally we settled upon a three-quarters front view. All went well for a time, and the conversation was delightful; finally, I demanded of her that she sparkle a bit specifically in the interest of the verbal part of my record of her, remarking that I practise, in my present series of articles, a curious kind of "graft," in that I

Chesterton. Nearly every week she spends a few days in London with a woman prominent in English journalism, sharing an apartment with her in a quiet Chelsea square. On one of these visits she obliged me by coming to my studio; and why she came at all was a source of wonderment to me, as the very idea of being portrayed seemed to cause her much trepidation. Why this was so I could not comprehend, as her delicate and sensitive face possesses a wealth of psychological interest in which are revelations of a kind that anyone might easily be proud to see recorded; and from the physical aspect as well there is abundance of material of a most charming kind to tempt the brush or pencil. We joked about the matter for quite a while before an actual start was made; I felt like a dentist endeavouring to reassure a patient possessed of a tooth that demanded divorce or treatment. Her profile attracted me as a subject for my sketch, but to this she objected; any

depend upon my subjects for donations from their literary stock-in-trade to make my stories interesting.

"I am, for the moment, a sort of journalistic vampire," I said, "but I don't demand that you part with any thoughts that you would prefer to sell yourself."

"What can I say?" she laughed. "I can think of nothing at all; interviews invariably render me speechless. Just say that this is a picture of Rose Macaulay, who wrote 'Potterism,' and, more recently, 'Told by an Idiot.'"

"I could hardly call that a chatty interview," was my response. "Now I am sure you are holding back on me, preferring to market your own ideas, for which I cannot blame you. But now the shock that you have been dreading is at hand. Look at this," and I handed her the sketch.

"Oh, dear!" was the unflattering comment, "we have chosen the wrong view, I am sure. I am such poor material for a portrait, anyway. The profile would have been better."

"I wanted to draw your profile, you know. Shall we do it now?"

"Why do we need a picture at all? Why not just write a few words about me, and let it go at that?"

"And leave a blank page, with an inscription, 'dedicated to the physical likeness of Miss Macaulay'?"

"Not a bad idea at all," she laughed; "it would be so different. Or, if you wish, why not draw the back of my head? I am convinced that it looks best from that point of view."

Laughingly taking her at her word, I turned her chair around, and sketched the back of her bobbed coiffure, fresh with glories of a recent visit to the hair-dresser. The result, my sitter insisted, with utterly unwarranted modesty, was better than any other aspect that her charming head could yield.



DRAWN AT MISS MACAULAY'S SUGGESTION, AS SHE THOUGHT IT WOULD "LOOK BEST":  
A BACK VIEW OF HER HEAD.



# BUCHANAN'S



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"BLACK & WHITE"



"FINEST OLD LIQUEUR"



## The World

THE Countess of Carlisle is young and pretty in the most attractive way, and she made an admirable, prompt, and business-like chairman at a meeting in support of the Elizabeth Garrett Anderson Hospital Extension Fund, held in the fine dining room of 1, Hyde Park Gardens, Sir Ian and Lady Hamilton's unusual and very artistic London home. Also she was very charmingly dressed in jade-green, cream colour, and brown printed velvet over brown satin. The important part of the meeting was to form a committee, with the Dowager Marchioness of Dufferin and Ava as chairman, to raise, as a memorial to Overseas matrons and sisters and nurses (ninety-six of whom gave their lives in the war), an adequate Nurses' Home at this women's hospital. The scheme promises to be a success.

Easter holidays are always enjoyable because of the new life everywhere in everything. This year they are especially so, for we have had a singularly sunless winter. Milder weather as the holidays were beginning heartened everyone. Women were pleased with new clothes and opportunities for seeing and being seen at holiday resorts. All will come back to the season's doings—and to work—cheerily, and happier for the knowledge that the nicest part of the year is ahead, that we have weathered the winter.

There are several débutantes connected with ducal families to be presented at the Royal Courts this season, chief among them in order of precedence and world-wide interest being the Duke of Buccleuch's youngest daughter, Lady Angela Scott. Lady Angela is the youngest of five sisters. The family spend most of their time at Bowhill, the Duke's Selkirkshire seat, but come to Grosvenor Place for the season. At the top of this house a suite of apartments was set aside for Lord Dalkeith and his wife, who found the housing shortage acute when they were married in 1921. The Duchess of Hamilton has a beautiful débutante daughter in Lady Margaret Douglas-Hamilton; and the Dukedom of Manchester has a representative in Lady Louise Montagu, who was named after her famous great-grandmother, Louise Duchess of Devonshire, who was called the "double" Duchess, as she was previously the Duchess of Manchester. Lord and Lady Headfort have taken a house in Grosvenor Square for the purpose of entertaining during the season for their daughter, Lady Millicent Taylour, who will probably be one of the beauties of the year. Lady "Molly," as she is called by her own friends, was named after Lady Millicent Hawes, who sponsored her mother during her social pre-eminence as Duchess of Sutherland.



A trio of attractive spring coats from Swan and Edgar, Piccadilly, W. Black ottoman silk, hemmed with royal-blue crêpe-de-Chine, expresses the one on the left; fawn Saxony suiting the well-tailored model in the centre; and black satin, trimmed with white fur and boasting the new godel flare, that on the right. (See page 656.)

Some of the new spring clothes seen at smart assemblages, and especially at the Household Brigade Steeplechases at Hawthorne Hill last week, showed a decided return to the rather severe tailor build. There were collars and cuffs to a coat or two of silvered and of coppered leather, said to be the last murmur in sartorial smartness. A little suspicion of livery rather spoiled the effect, but the long lines of the tailored coats seemed excellent, and Sir Frank Dicksee would have been pleased to note a slight convergence towards the waist as placed by nature. Furs and their owners, unlike fools and their money, are tardily parted with. In our climate the lighter kind of fur makes periodical appearances through the whole summer. The long fur coat which made of its wearer a veritable beast of burden is now seldom seen, save as a motor or travelling wrap. Nutria—the lightest kind of fur—coats to the top of flesh-coloured stockings, with no skirt visible, still continues a vogue with a few women, but is nearing its end.

Mrs. Baldwin had her last pre-Easter "At Home" on Thursday in last week. Her Thursday afternoon parties have been greatly appreciated and have done much to promote friendliness among the Government supporters. A Member's wife said that she had looked on Mrs. Baldwin, from her pictures, as rather a cold and possibly a dull woman. However, she went to a Thursday "At Home," saw, heard, and was conquered, and now feels that the Prime Minister has just the right complement in his wife. Genuine, kind and straightforward, she is a perfect hostess, thinking only of her guests, never thinking of or sparing herself. In addition she is good to look at, one of our bonnie grandmothers, and is bright and merry of manner. One has been received by a political hostess who shook hands over her shoulder with entering guests, while talking to a group of personal friends. The present chatelaine of No. 10, Downing Street welcomes one and all cordially and happily, and is, one is bound to believe, really glad to see everybody.

The Early Victorians knew a thing or two. One was the true grace of a beautiful shawl. Even over a wired-out skirt it was a really attractive garment. Now, on the slim, almost boyish figures of modern

## of Women

girls, it is even captivatingly feminine and graceful. At a tea-party given by Mrs. Robert Fleming in her beautiful house, 27, Grosvenor Square, which is really a home beautiful, a bevy of pretty girls wore shawls in the Eastern Room to demonstrate its use at the Feast of Shawls Ball which is to take place at Claridge's on April 29, in aid of the Invalid and Crippled Children's Hospital at Plaistow, an invaluable one to the little folk of this poor and congested district. Lady Flora Hastings and Mrs. Frank Braham are organising the ball, and Mrs. Dewar-Durie is hon. secretary. Fourteen beautiful prizes will be awarded to shawls and their wearers; the first a thirty-guinea dress to be made for the winner. Lady Muriel Paget was there with Sir Richard. Their pretty daughters were shawl-wearers, as were the Misses de Bas and other pretty girls. Two exquisite old Chinese shawls are Mrs. Robert Fleming's, who does not, however, intend wearing either at the ball. One is a red to dream of, indescribably fascinating, embroidered all over in a design the same on both sides, in the loveliest shades of amber, gold, terra-cotta and other colours blended as those old Orientals alone could blend. There were modern shawls, Czecho-Slovak shawls, Spanish and Italian shawls, and every one had its own particular charm. The beautiful rooms, tapestry and picture hung, and full of lovely things, were gay with flowers—very fine flowers, and arranged with consummate skill.

There will be a sense of loss through the approaching season because the Prince of Wales will be so far away. There will also be a feeling of hope that not again shall we lose him for so long a time. His Empire tour, save Ireland, will be over. The Prince has himself said that he would not consider it complete until Ireland had been included. In no part of the world would his Royal Highness receive a warmer welcome than from the real old warm-hearted Irish. There are others, of course, but every month they seem to count less.

A. E. L.



Scarlet and navy marocain embroidered down the centre with dull-gold sequins makes this pretty frock for the spring, which hails from the salons of Harrods, Knightsbridge, S.W. (See page 656.)



A fascinating frock for the races, carried out in printed chiffon. The hat is of deep petunia Remaille straw. It may be studied at Harrods. (See page 656.)



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TWO - PIECE  
TAILLEUR  
for Present Wear*



A PRETTY two-piece coat and dress. The coat is made in lightweight fancy ribbed rep, and is lined through to match the delightful little dress in figured foulard and crepe, with loose pleated panel. The coat is faced, to match the dress, in green, tan, saxe, rose, navy and black. S.W. and W. and O.S. sizes. **15 gns.**

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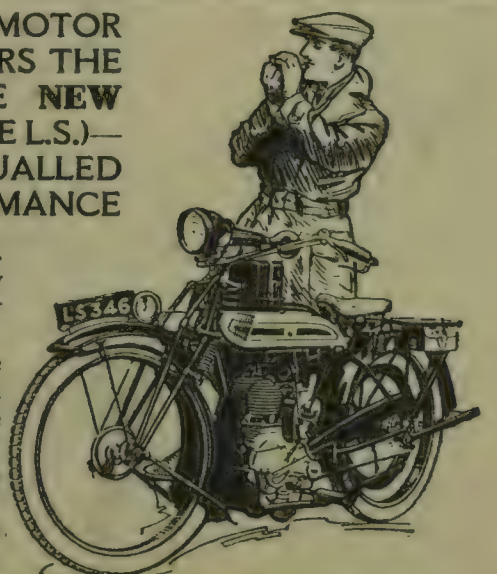
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FAMOUS FOR ITS BATTLE-SONG.

THE CHARM OF THE CAMBRIAN COAST: PICTURESQUE AND HISTORIC HOLIDAY HAUNTS SERVED BY THE GREAT WESTERN RAILWAY.  
We illustrate here some of the beautiful and interesting places on or near the Welsh coast which are accessible by the Great Western Railway. There are many others, including Machynlleth, Dolgelly, Pwllheli, and Portmadoc, the centre for the Welsh Highland Railway and the ascent of Snowdon. Holiday suggestions in great variety are to be found in the G.W.R. booklet called "North Wales—the British Tyrol," which is very attractively illustrated.

## Just Before Your Guests Arrive

You look at your supper table to make sure everything is ready and right, and perhaps add a few personal finishing touches—for instance, drop a little fruit into your bowls or jugs of Lemonade or Orangeade—always the best-liked beverages.

Orangeade and Lemonade are now so easily made; all that is necessary is a bottle of 'Kia-Ora' Orange Squash and Lemon Squash, cold water, and a bowl or jug. Just pour out the contents of the bottle, add three to four quarts of water, decorate with a little cut up fruit, cucumber etc.—and the beverages, both Orangeade and Lemonade, are ready.

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10 for 6d. 20 for 1/-

Cavanders Ltd., pioneers of Hygienic Cigarette Packing.

*In pure ribbed rice paper*



## Fashions and Fancies.

### Graceful Frocks for the Well-Developed Woman.

Women who lament the fact that only the young and slender can instantly find frocks to suit them should visit the model gown department at Harrods, Knightsbridge, S.W., where attractive frocks for every occasion made in specially large sizes can be obtained from 8 and 10 guineas. At the latter price are useful semi-evening frocks in georgette and lace with the new flaring skirts, and afternoon affairs of crêpe-de-Chine, hand-veined in striking designs. Then charming printed chiffon frocks which are ideal for dancing and fashionable race meetings can be obtained for the same amount, as well as a graceful evening gown carried out in black marocain embroidered with jet and boasting a square train hemmed with jet. Two attractive models from this salon are pictured on page 652. The slender frock on the left is expressed in scarlet and navy marocain, embroidered with dull gold sequins. It may be copied for 10 guineas. The lovely race-frock on the right is fashioned of printed chiffon and lace over an underslip of palest pink.

### Coats for Town and Country.

At this season winter coats are discarded for lighter wraps, and at Swan and Edgar's, Piccadilly, is a wide choice of distinctive spring coats at all prices. Sketched on page 652 are an attractive trio from these salons. In the centre is a well-tailored coat of Saxony cloth suitable for town or country. The price is 8 guineas; and 6½ guineas is the cost of the model on the left, of black Ottoman silk bordered with royal blue crêpe-de-Chine embroidered in gold. On the right is a graceful affair expressed in black satin trimmed with white fur. Ottoman coats of a similar genre can be obtained from 4½ guineas upwards, and tailored models in repp and gabardine from 3 guineas upwards. Those in search of evening wraps will find lovely cloaks of chiffon velvet lined with crêpe-de-Chine available for 7 guineas, or for 6½ guineas carried out in satin of all shades. Illustrated brochures of new and inexpensive spring fashions will be sent free on request to all readers of this paper.

### The New Petticoat Cami-Knickers.

The vogue for short skirts has inspired a new fashion in lingerie—that of the petticoat cami-knicker. These attractive affairs are sketched on this page, and must be placed to the credit of

Robinson and Cleaver, Regent Street, W. They are slightly longer than the ordinary cami-knicker, so that they fulfil also the rôle of a petticoat. The model on the left is carried out in sky-blue georgette and coffee-coloured lace. The price is 49s. 9d.;



Fascinating "petticoat cami-knickers" which may be studied at Robinson and Cleaver's, Regent Street, W. Those on the left are expressed in sky-blue georgette and coffee-coloured lace, and the others in pink lawn trimmed with lace and drawn thread-work.

and those pictured on the right, of coloured lawn trimmed with lace and drawn thread-work, can be obtained for 23s. 9d. Pretty lingerie at all prices is

a well-known speciality of this house. There are nighties of embroidered schappe available for 19s. 11d., and cami-knickers for 13s. 11d., while others trimmed with imitation filet lace are 14s. 11d. and 8s. 11d. respectively. Then sets of white cambric decorated with embroidered dots and stitching in various colours cost only 13s. 11d. the nightdress and 7s. 6d. each the chemise and knickers. Tennis enthusiasts must make a note of the fact that shadowproof cotton Princess petticoats, hemstitched and embroidered, can be secured for 8s. 6d.—really splendid investments.

### Tailored Frocks and Suits.

Spring is essentially a season for plain, well-tailored coats and skirts and perfectly fitting coat-frocks. There is a wide choice of these indispensable accessories to be seen at Debenhams and Freebody's, Wigmore Street, W., and those who are unable to pay a personal visit should write for the two brochures relating to them. Perfectly tailored coats and skirts in checked and striped men's suitings can be obtained for £5 18s. 6d., and others in the fashionable corduroy suitings are 7½ guineas. Then a well-cut coat-frock in repp with the plain top opening on a gilet of crêpe-de-Chine and the skirt box-pleated in front, encircled at the hips with a band of Chinese embroidery, is only 5½ guineas; and a straight frock in a new checked material panelled with plain is one of the many attractive models at 6½ guineas.

### Inexpensive Furnishing Fabrics.

Spring cleaning is the all-absorbing task of the moment, and new schemes of furnishing and decoration are topics of universal interest. Much valuable help may be gleaned from the illustrated brochure on furnishing recently issued by Harrods, Knightsbridge, S.W. This firm are making a speciality of "Sundefye" fabrics, which retain their colour despite constant exposure to sun and laundry. There are many textures to suit every individual taste and purse, ranging from 2s. 3d. a yard, 50 in. wide. Then there are "Sundefye" nets, which are much in vogue for curtains this season. These are obtainable in lovely pastel shades from 1s. 11½d. a yard, and in deep colours from 2s. 3d. a yard, each 50 in. wide. Carpets, rugs, and easy chairs of every description are included in this useful booklet, which will be sent gratis and post free on request to all who apply mentioning the name of this paper.

## The Three Hy-dro-car-bons

### A Serial Story—Chapter III

AS previously stated, the three members of the Hy-dro-car-bon family, A-ro-mat-ic, Naph-thene, and Par-af-fin, are well known to-day in motoring circles. In fact, motors cannot get along without them.

They are often found in each other's company—and when the three get together the result is motor spirit.

All motor spirit produced from pe-tro-le-um is composed of these hy-dro-car-bons, but the proportions of each differ in various brands.



Each of the hy-dro-car-bons has definite and important characteristics. When you see these characteristics described in the next chapter, remember that Shell Motor Spirit is rich in a-ro-mat-ics and naph-thenes.

By carefully following this short "serial" story, motorists who have long been aware of Shell superiority may now know the real reason of its predominance.

(Watch for Chapter IV)

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Price 18/9.



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HAS ELLIMAN'S NOW  
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Floor."

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with this jolly old thing—'dirt  
never dodges it!'"

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THIS ingenious device for using  
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difficult corners and under furniture.  
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and easily as it was cleaned.

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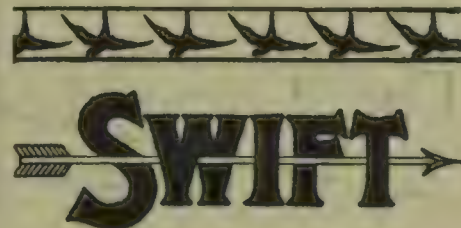
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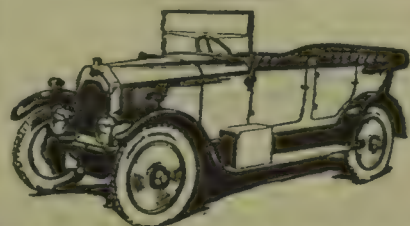
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Redness, roughness, chaps, wrinkles  
disfigure the most charming face if

**Crème Simon**  
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This excellent toilet cream destroys all imper-  
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Special notice — Reduced prices.

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## THE CHRONICLE OF THE CAR.

## A New Motoring Organisation?

The idea of forming a new organisation which is to be truly representative of the rank and file of motoring is a hardy perennial which blooms regularly. I see it is coming into flower again, but I am afraid it is not likely to do any better now than it has done in years gone by. If I could see how a new body could do better than the two existing associations, I would support it whole-heartedly; but that is where the shoe pinches. If the rank and file as a whole would coalesce and really stand united behind these two, then they might be able to do more than they accomplish now. The trouble is, however, that 99 per cent. of motorists think that their duty to the movement has been done when they have paid their two guineas to the R.A.C. or

everything, because it is idle to suppose that the Government and its servants do not realise that they are dealing with a body of taxpayers who are in the main quite apathetic, and will not make a move of any kind, whatever happens. If those who are trying to stir up the motoring community to help itself should succeed, nobody will be more pleased than myself, but I fear it is a hopeless task.

**A Veteran Sunbeam's Success:**  
Australasian  
Record by 1914  
T.T. Car.

Where do the old racing cars go to after their heyday of fame is over? This question has often been discussed, and although the history of some of the more prominent cars is known, others come again into the limelight only at rare intervals. A recent cable from New Zealand revives memories of the famous Isle of Man T.T. race of 1914. That race was won by K. Lee Guinness on a three-litre Sunbeam. Another of the Sunbeam cars prepared for the 1914 race was eventually sold, after being fitted with a two-seater touring body, in May 1923, to a New Zealand motorist visiting this country. After touring throughout Britain for several months, the car was taken out by its new owner to New Zealand. From that date the Sunbeam Company heard nothing more of it: no new parts were called for, no criticism as to its running reached the manufacturers' ears. Then a cablegram arrived from its owner announcing that, in competition for the New Zealand Motor Cup, this eleven-year-old Sunbeam racer had not only won the Cup, but also established a new speed record for Australasia at

100.3 m.p.h.! This is a wonderful performance, and one which the Sunbeam Company may justifiably add with pride to its long list of records and successes.

**Unattended Cars.** A member of the R.A.C. recently had occasion to attend the Westminster County Court as a witness. He inquired from a policeman on point duty where he could



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the A.A. That done, they will not lift a finger in their own behalf. Obviously, this reduces the effect of any representations or efforts which are made by the organisations—indeed, it practically nullifies



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leave his car, and placed it where directed by the officer. When he came out of the Court, the officer had gone off duty; but a sergeant who was present told him that he ought not to have left his car where he did, but should have put it in a different place. The next day the member had again to attend the Court, and placed his car in the position indicated by the sergeant. The police officer whom he had seen on the first day then took out a summons against him for obstruction. When the case came on before Mr. Graham Campbell, the Bow Street magistrate, he said that the only point he had to consider was whether there was obstruction. It was no defence to say that the car had been left in the position approved by the police sergeant, and the car-owner was convicted. W. W.



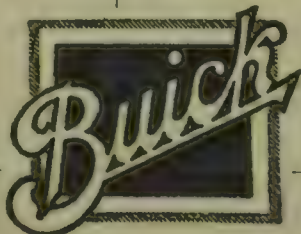
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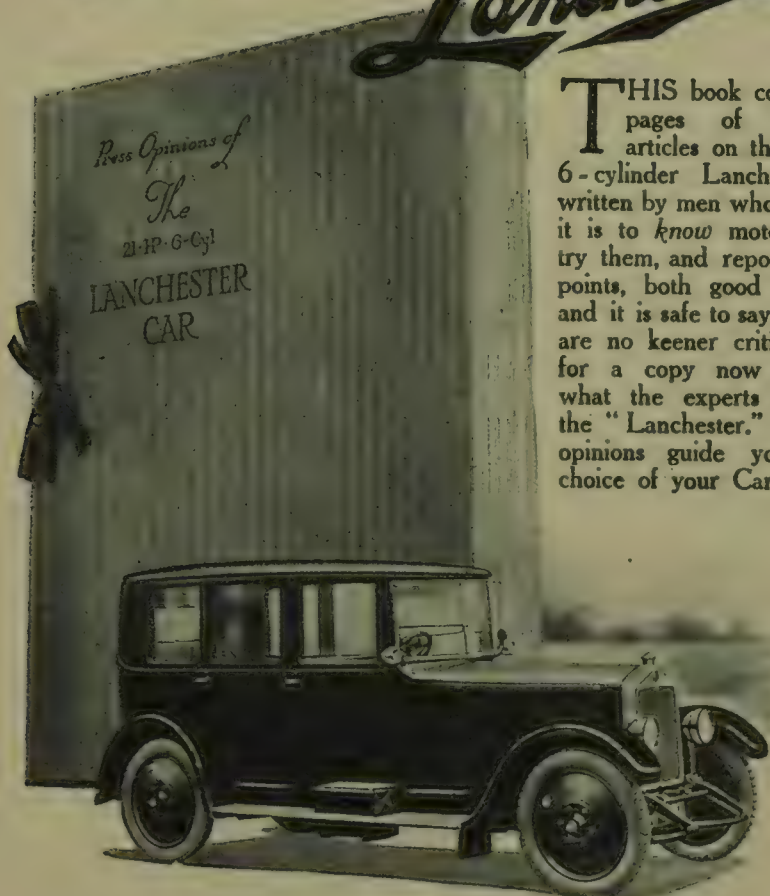
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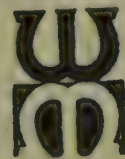
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## THE PLAYHOUSES.

### A WELSH "COMEDY OF GOOD AND EVIL."

THERE is abundant promise in Mr. Richard Hughes's satirical fantasy, "A Comedy of Good and Evil," and plenty of signs of immaturity and failure of certainty in effects. But the promise is what matters. Here is a Welsh playwright who, writing a sort of morality play, has dared to present a spirit of evil in attractive form and makes it do good and suffer agonies of remorse. This evil agency takes the shape of a charming child left at the door of a poor Welsh parson and his wife, and the story mainly turns on the struggle for the parson's soul between this naughty sprite and a guardian angel who is not at all prepossessing. In a mood of impulsiveness the child-fiend sends the reverend gentleman—who, by the way, takes in washing—to Heaven; and in a miracle of malice she gives his one-legged wife a new leg which wags with embarrassing wantonness. The play has humour and audacity and insight into Welsh character to excuse its technical weaknesses. Mr. Allan Napier, an actor with a gift of diction, makes the dreamy old parson a reality; and Miss Mary Grey has done nothing better than her portrait of his homely and superstitious wife. Miss Gemma Fagan is too young yet to put much character into the girl-fiend, but she has obviously got hereditary talent.

### "TARNISH." AT THE VAUDEVILLE.

A pinch of salt must be swallowed by the theatre-goer who wants to take the new American play at the Vaudeville, "Tarnish," seriously. Did ever simple maid plunge herself into a hornets' nest more ingenuously than Mr. Gilbert Emery's Joan? Was ever nice girl credited with a more fatuous old reprobate of a father or a more querulous and neurotic mother? And, to cap her sorrows, when she beards the woman her father wastes the family's money upon, whom should she meet in the wanton's rooms, conveniently situated below those of her parents, but her young suitor who had stammered so pleasantly his love proposals in a previous act? Well, the play is beautifully



JAPAN, LIKE BRITAIN, CONCERNED WITH SECOND CHAMBER REFORM: DISCUSSING THE QUESTION AT A MASS MEETING.

The movement for the reform of the House of Lords has its counterpart in Japan, where the necessity for reforming the House of Peers on more democratic lines is being strongly pressed. The question there is complicated by feudal traditions and the vigorous opposition of the hereditary nobility. The Japanese House of Peers has 403 members. The reformers propose to reduce the hereditary membership to one third, to increase the members appointed by the Emperor to one third (serving for seven years instead of for life), and to have the remaining third elected by constituencies.—[Photograph supplied by Harris's Picture Agency.]

acted by Miss Nora Swinburne as the sad little heroine, and by Mr. Francis Lister as the boy who has made but one false step in his life; and the naughty woman is made both pathetic and amusing. She is the character nearest to life in the story, and Miss Olga Lindo's study of her is admirably realistic.

### "THE SEA-URCHIN." AT THE STRAND.

In "The Sea-Urchin" Mr. John Hastings Turner has given Miss Peggy O'Neil a Peggy O'Neil part, and everybody who has seen her on the stage knows what that means by this time. By turns hoyden and *enfant terrible*, the actress is called upon now to fling herself about with athletic energy, now to burst into childish tears; at one time to be kittenish, at another to show the naughtiness of an imp; and to garnish all these antics with American slang. Her quick changes of intonation, her youth and prettiness, her chuckling high spirits make the performance delectable enough; but it is not now exactly new. Hers is a piece of virtuosity, and more interesting from the artistic point of view are the scenes of Mr. Turner's play in which two sharply contrasted old-maid sisters appear, and the fine acting bestowed on them by Miss Helen Haye and Miss Margaret Watson respectively. The sister Miss Watson represents is of the subdued and suppressed variety; while Miss Haye, with tremendous verve, impersonates the more masterful and tart old lady who pursues a family feud with a neighbour. Apart from these two characters, brilliantly studied, the story will not bear scrutiny; but the pranks of the tomboy heroine and the episodes in which the old maids have a share certainly furnish entertainment.

### "CHARLOT'S REVUE"—AMERICAN VERSION.

The new version of "Charlot's Revue" now staged at the Prince of Wales's comes to us by way of America, being a programme made up out of the most popular numbers of recent revues of Mr. Charlot's and submitted with great success to New York audiences. Needless to say, those popular revue artists, Miss Beatrice Lillie and Miss Gertrude Lawrence, and their colleagues, had a

[Continued overleaf.]



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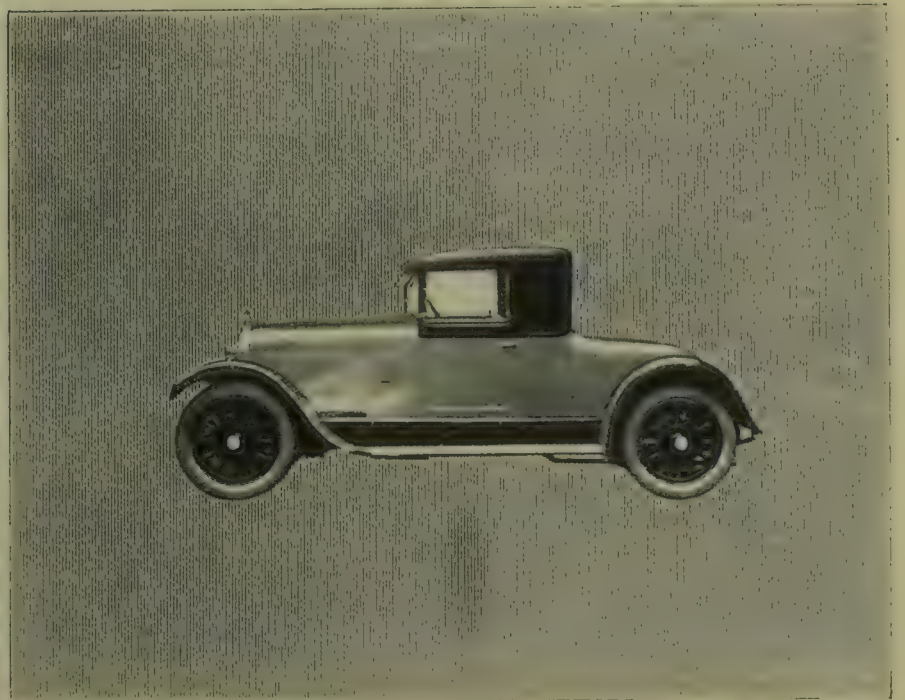


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(Continued.)

great welcome home, and it is equally unnecessary to add that such a programme as theirs met with the most enthusiastic reception. Both actresses



WEARING A RESPIRATOR TO PROTECT THE THROAT FROM CHAFF PARTICLES: A SORTER EXAMINING HAY FOR RAILWAY HORSES AT GIDEA PARK, AND REMOVING A DANGEROUS "FOREIGN BODY."

At the L.N.E.R. provender mill at Gidea Park, where this photograph was taken, food for the railway horses arrives in its raw state. Before being cut up and mixed, it is carefully sorted for the elimination of foreign objects which might injure the animals if bitten or swallowed. The sorter wears a respirator to protect his throat from particles of chaff.—[Photograph by Special Press.]

have charm and vivacity, which have in no way been lessened during their travels, and whether they appear singly or together, as in their burlesque of the familiar American "sisters" turn entitled "Broadway Melodies," they do what they like with their public. Mr. Herbert Mundin, who is also back from America, is as good as ever in old successes, and the chorus remains indefatigable.

#### "SKY-HIGH," AT THE PALLADIUM.

There is some splendid spectacle in the new Palladium revue which Mr. Gulliver has named

"Sky-High," the best being "A Dream Garden," which has a setting of striking beauty; there are one or two amusing sketches, notably that in which Mr. George Robey and two or three of his stage comrades figure as charwomen; and there is a cast which many a revue house might envy. Not only has the management the advantage of the services of Mr. Robey, but the company also includes that spirited comedienne, Miss Nellie Wallace, excellent in a turn called "Finesse," and Lorna and Toots Pounds, here, as always, deservedly popular. But these players have far too little good material to work upon, and the fun badly wants elaborating. At present the dance scenes, in which Mlle. Nat-tova scores, are among the few items of the show that could not well be improved.

#### "YETTA POLOW-SKI," AT THE FORTUNE.

The theme of Mrs. F. C. Montagu's play, "Yetta Polowski," originally produced by one of the Sunday societies and now given at the Fortune Theatre, is at once interesting and ambitious. Its heroine is a brooding, dreamy girl who believes herself to have been chosen by divine ordinance to be the mother of the Messiah destined to lead and redeem the Jewish race. Her speeches are rather florid in their lyrical exuberance, but the subject is developed with no little power and sense of drama. It has, to be sure,

passages of rhetoric which have the air of conveying Zionist propaganda, and some of the incidental scenes in which the frivolous Lady Symonds and her tame poet are introduced—to serve as foil, no doubt, to Yetta's emotionalism—are not too rich in humour. But the tale grips, and good work is done by such sound actors as Mr. J. H. Roberts and Mr. Edward O'Neill; there is much also that is touching in Miss Hilda Bayley's performance, though one can imagine a Yetta whose eloquence might have more range and variety. The cast also includes Mr. Eille Norwood, who takes the part of Sir Hubert Symonds, M.P., the man on whom Yetta's choice has fallen to become the father of her child of destiny.



WEARING THE NEW WHITE SKULL CAP AND SMOCK AS PRESCRIBED BY THE MINISTRY OF HEALTH: A SMITHFIELD PORTER AT WORK IN A COSTUME WITH A PICTURESQUE MEDIAEVAL TOUCH.

The new Public Health (Meat) Regulations framed by the Ministry of Health, for protecting food from contamination, came into force on April 1. They are very comprehensive and apply to conditions in wholesale markets, shops, and slaughter-houses. Among other things they provide that every person engaged in handling meat "shall wear a clean and washable head-covering and overall." The neat and picturesque uniform adopted at Smithfield Market consists of a white skull cap and white smock. This regulation affects some 25,000 men in London.—[Photograph by P. and A.]



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9	2 x 8	16 16 0	12	6 x 10	27 17 6	15	2 x 12	39 19 0
10	3 x 7	15 15 0	12	11 x 10	28 4 0	15	10 x 12	44 5 6
10	8 x 7	18 2 0	13	3 x 9	28 2 0	15	2 x 13	43 11 0
10	8 x 9	21 5 0	13	7 x 10	30 6 0	16	5 x 11	42 19 0
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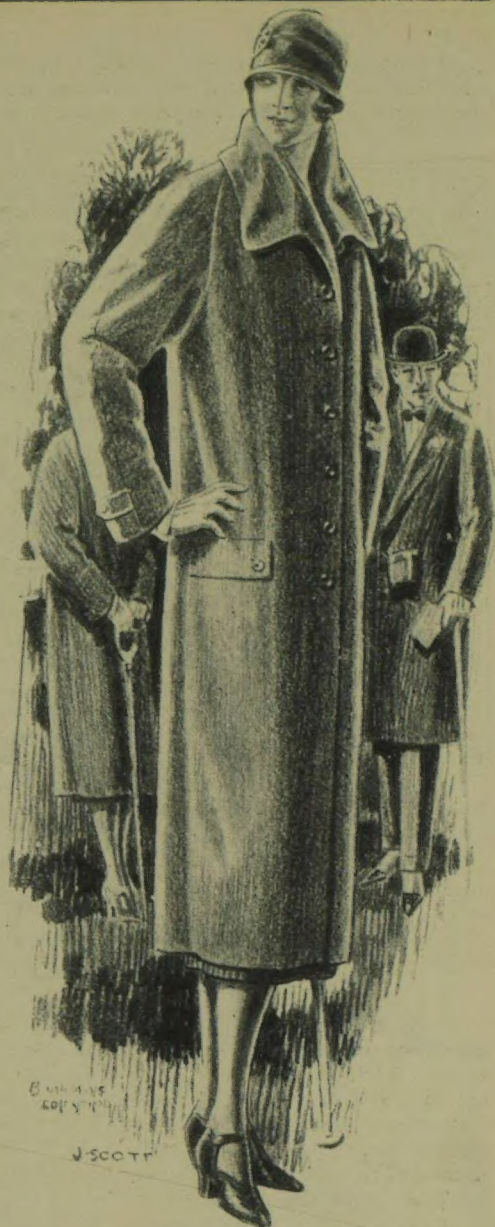
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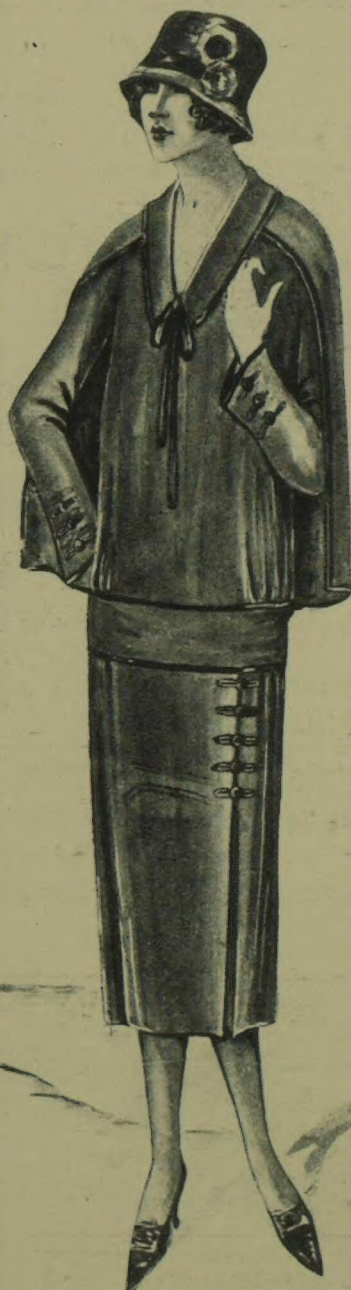
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## RADIO NOTES.

THE transmissions of 2 LO from the new aerial above Oxford Street, which at first gave cause for complaint in some districts, are now much improved as the result of alteration to the aerial, the masts of which have been shielded, and earthed at both ends. An explanation of the cause of the trouble, according to the British Broadcasting Company, is that shadows and bad patches invariably occur in transmission, and that in the case of the Oxford Street aerial, the shadows and patches have merely been distributed differently. During one of the tests made recently after a broadcast programme had finished, listeners in South-East London and elsewhere were pleased to discover that reception from the new aerial was as good as that from Marconi House. Since then the B.B.C. have received information that reception in ninety per cent. of the cases is now louder from the new transmitting station than from the old. The Oxford Street aerial was put into regular use again last Monday, but listeners who still obtain weak signals are requested to communicate with the B.B.C.

A puzzling experience happened the other day when a man and his wife were listening by loud-speaker, this being connected to the receiving-set in another room, unoccupied. Quite abruptly reception was cut off, and the trouble was looked for in the receiver. The three valves were found to be extinguished, although the current from a

freshly charged accumulator was still on. Spare valves were inserted, but would not light up; all connections and terminals were tested for slackness, but were found to be in good contact. The bewildered couple returned to the room in which the loud-speaker was installed, and had hardly reached there when broadcast music suddenly began again. Another inspection of the receiver showed, as was to be expected, that the valves were alight again, but all investigations so far have failed to explain the cause of the temporary cutting-off of the filament current. One bright person has suggested that a spider spun a web across the battery terminals, and so caused a short-circuit!

The possibility of broadcasting Parliamentary debates has been discussed in the House of Commons. In answer to a question raised by Captain Ian Fraser, asking whether the Prime Minister would give the House an opportunity of considering the desirability of giving permission to the British Broadcasting Company to broadcast the forthcoming speech of the Chancellor of the Exchequer when introducing the Budget, and if he would also consider the whole question of permitting certain proceedings of the House to be broadcast, the Prime Minister replied, "The answer to the first part of the question is in the negative. But I think the time is come when the whole question should be considered, and for that purpose I am thinking of setting up a Select Committee of both Houses." Subsequently, however, in a written reply to a

question put by Commander Kenworthy, as to when it was proposed to set up the Committee, the Premier stated that, having regard to the fact that the Government intend to review the whole position of broadcasting next winter, he had, in consultation with leaders of the other parties, decided to postpone the special question until the general question is examined. It would seem, therefore, that Parliamentary debates are unlikely to be broadcast this year.

It is a mistake to overload a loud-speaker by the use of excessive high-tension current, by too strong reaction, or by a fourth valve when three will suffice. Under each or any of these conditions the instrument may give good reproduction of *mf* or *piano* passages, but *forte* notes usually become distorted. When tuning-in long-distance stations for reception by loud-speaker, it may be necessary to include the fourth valve, but after the tuning has been carefully and successfully negotiated, often it will be found that cutting-out the fourth valve will result in purer reception. There is no pleasure in reaching a distant station unless the transmission can be heard without distortion. One of the great secrets of long-distance tuning lies in the possession of a really efficient aerial, well insulated, and supported at a good height, and used in conjunction with a good earth connection. The copper "earth" tubes now available are excellent if inserted in a hole dug just outside the house, the hole being filled in with small stones, cinders, or other loose material, the patch being well watered during hot weather.



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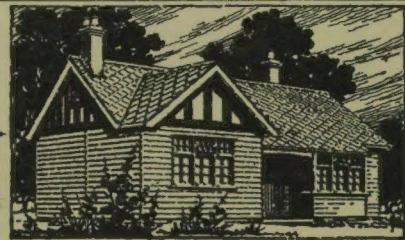
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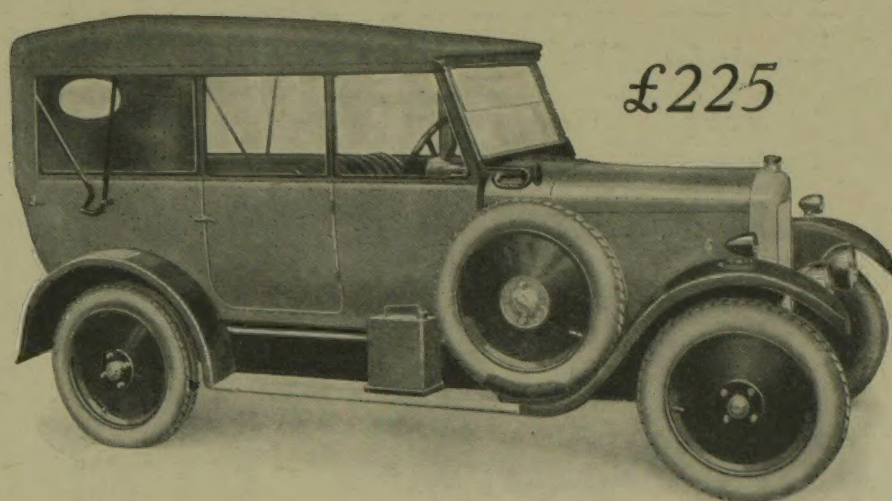
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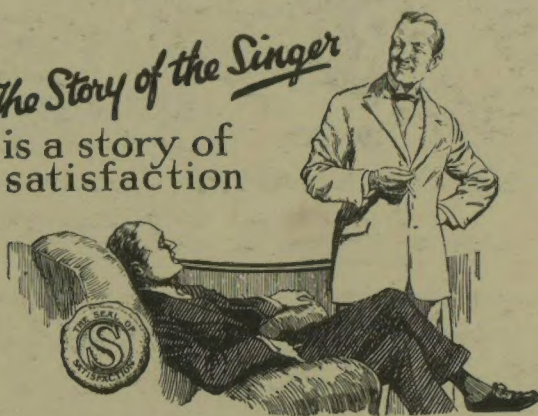
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